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MAY 15, 1949
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Music in Art

MERRY LUTE PLAYER, BY HALS

PAINTERS and sculptors of many ages have been inspired by music. Here is a sampling of some works of art from several periods. The charm of a musical instrument, the humanity of those who played or sang, have exerted a fascination for these creators, and they have fixed for all time their conceptions. In addition to the Whistler, two contemporary American works are included—the satiric sculpture by William Steig, and the canvas by Miss Bert Warter, recently shown in New York, in which an impression of musical form is given visual structure.

(Below) AT THE PIANO, BY WHISTLER

THE SINGING PARTY, BY HOGARTH

(Below)
DIVINE SYMPHONY, BY BERT WARTER

M. DE LA LIVE DE JULLY, BY GREUZE

(Below) THE GUITARIST, BY STEIG

(Reproductions on this page, except for the Warter, are by courtesy of The Art Digest.)

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

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IN THIS ISSUE

Music in the Arts: A Pictorial Layout . . . 2
Facing the Music: Some Schumann Letters By Harold C. Schonberg . . . 4
Musical Courier Awards First Radio Citation . . . 5, 23
American Festivals—Then and Now By Mary Craig . . . 6, 7
London Revives Schicchi and Immortal Hour By Arthur Notcutt . . . 8
Brazil Season Opens with New Native Scores By Ceiçao de Barros Barreto . . . 9
Catholic Music Educators Meet in Philadelphia . . . 10
Los Angeles: Metropolitan Makes Second Visit By C. Sharpless Hickman . . . 10, 22
Radio: Plans for Television Operas by DuMont By William A. Taylor . . . 11
Silhouettes: "Met" Auditions Winners Interviewed By Mary Craig . . . 12
Choir Corner: The Moravian, a "Singing Church" By Leon Carson . . . 13
The Dance: Ballet Theater Gives Revivals By Rosalyn Krokover . . . 14
Boston: Koussevitzky Honors Multiply By Jules Wolffers . . . 15
Chicago: Symphony Announces 1949-50 Plans By Dosha Dowdy . . . 16, 17
New York Concerts: Season Finale Nears . . . 18, 19, 20
Reviews of Recordings . . . 26; New Publications . . . 27
Musical Jottings: News of the Artists . . . 28
Events in Schools and Studios . . . 29, 30

Vienna Recaptures Musical Spirit

The musical earth in Vienna has stirred to so many immortal tremors in the past that it is good to find that, after the ghastly interlude of the last decades, this city is still in possession of its artistic soul. In the most recent budget of news is a lively collection of variegated items, which range from important to less than world-shaking. Nevertheless, when taken together, they show that the old magic is still at work in some degree.

The Cathedral of St. Stephen, which has resounded to so much divine music, is being equipped with 250,000 new roof tiles especially made in Czechoslovakia—the old ones having been destroyed when the church was set on fire and almost completely ruined by retreating SS. armies in April, 1945. Some of the fund for restoring it was provided by concerts given by the Glee Club of the American military forces stationed there.

The Department of Religious Music of the Austrian State Academy of Music recently presented three Masses by modern Austrian composers, Josef Lechthaler, who died recently at 57 and is regarded "as the father of the new school of church music"; Hermann Kronsteiner, a secular priest of Linz; and Anton Heiller, 25-year-old organist and composer. Perhaps this betokens a renaissance in the devotional music of the country.

A new sound studio for broadcasting the concerts of the Vienna Symphony Orchestra and making sound recordings is being built in the structure of the Vienna Concert Hall. Rebroadcasting rights with the BBC, Radio Paris and Zurich for this orchestra's concerts are being negotiated.

• • •

A Dancers' Walk-Out

Members of the Vienna Philharmonic and State Opera Orchestra resigned *en masse* from the Austrian Federation of Musicians as a protest against the union's leadership. Climax of the conflict was reached over the issue whether or not a "Chamber of Arts" should be established, which the local's heads desire, and the latter expelled the presidents of the Philharmonic and State Opera locals because of opposition. The entire *corps de ballet* of the State Opera also threatened to resign from the union. . . . *Schrecklich!*

The film industry seems to be reviving, too. A leading Austrian distributor has established a prize cup for the most artistic film produced in that country, to be bestowed annually by the Ministry of Education, and the 1948 prize was awarded to the film, The Angel with the Trumpet. Helios Produktion released a musical short called Strauss Festival, in which the Vienna Symphony plays melodies of Josef and Johann Strauss under the baton of Oskar Straus. A film called The Birthday Cake was based on a Haydn Serenade, and another entitled Austrian Baroque is going to have palace backgrounds and Beethoven quartet accompaniments played by the Vienna Chamber Quartet, while Death and the Maiden is being based on the music by Schubert, with actress Ilse Kipper and dancer Toni Birkmeyer starring. No less a masterpiece than Bach's St. Matthew Passion is being used by another group for a film, with Ernst Marischka producing and Herbert Karajan directing the music; and it may be premiered at Salzburg this summer.

The United States forces have released six hotels in Salzburg for the use of tourists, and the festival there gets under way July 27, with Walter, Furtwaengler, Szell, Krips, Karajan and Knappertsbusch wielding the baton, while Carl Orff's opera Antigone will be premiered Aug. 9 under Ferenc Fricsay.

Gmunden will hold a Boating Week beginning Aug. 14, and a campaign is on to solicit tourists by a personal letter campaign. . . .

Truly, the city of Beethoven, Schubert and Brahms is recovering its old zest for life!

MARKING THE QUARTER-CENTURY . . . Five members of the Philadelphia Orchestra consult their new watches given to them after twenty-five years of continuous service in the Philadelphia Orchestra. Gifts were bestowed by Frances A. Wister, on behalf of six women's committees of the orchestra. Recipients (l. to r.) were Domenico Bove, Jascha Simkins, violins; James Valerio, battery; Heinrich Wiemann, bass; Manuel Roth, violin. (Photo by Jules Schick.)

• • •

Musical Courier's International Issue

June 1 will see the publication of the Musical Courier's annual International Issue, containing reports of the latest musical happenings in many countries. As usual, the issue will be very informative and richly illustrated.

ON THE COVER

Marie Powers is currently associated with two notable musical achievements. She made famous the role of Madame Flora in Menotti's The Medium in almost 400 performances in the opera's Broadway run, in London and Paris, and this season at the City Center. At the latter theater she also created the role of Azelia in William Grant Still's Troubled Island. Among other roles she took there was Ella Todd in Menotti's The Old Maid and the Thief. She is at present at work on this composer's new opera, The Consul.

The American contralto stepped into prominence when, after an audition with Toscanini, she was engaged for La Scala in Milan—reputedly the youngest singer ever booked there in Wagnerian parts. Miss Powers sings in ten languages, has a repertoire of fifty operas, and has taken thirty-nine leading roles. Her concert achievements abroad include two appearances for King Gustav V of Sweden. Returning to America at the outbreak of World War II, the artist toured the United States and Canada for six years in opera, and was soloist at the Worcester and Westchester Music Festivals, with the New York Philharmonic at the Stadium, the Chicago Symphony, San Francisco Symphony, and with choral societies including the Salt Lake City Tabernacle group.

Miss Powers has made many appearances in radio and on CBS and NBC television. She is considering a motion picture contract which, it is rumored, may lead to her re-creating the old Marie Dressler roles on the screen.

The roles Miss Powers is portraying on the cover are: Flora, in the Medium (upper left); Ella Todd, in The Old Maid (upper right); Azelia, in Troubled Island (lower left and right).

(Photo at center by J. Abresch; lower right, Ben Macuso; others by Avery Willard.)

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May 15, 1949 Seventieth Year

FACING THE MUSIC

By Harold C. Schonberg

Most people reveal themselves more through their letters than any other source, provided the letters are not composed (as some are) with publication in mind. When one writes for publication, the ideas and terminology come marching smartly forth in class-A uniform, wheeling to the right and to the left in perfect order, intended to impress all beholders. One little letter to a friend can strip the mask, however. We know more about Mozart's mind, certainly, from the Emily Anderson collection than from all the researches of Einstein (Alfred, not Albert); and we can pick up more about Beethoven from his letters than Beethoven would have wished.

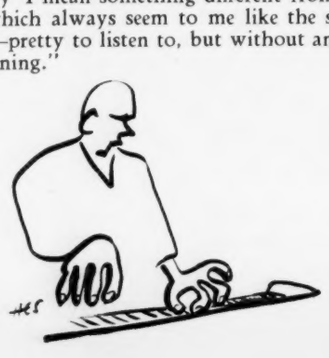
Schumann's letters, to which relatively little attention has been given, are of extraordinary interest, not only because Schumann was among the most literate of musicians, but also because he was such a child of his age. They are better than any biography. From the beginning, Schumann was a flaming romanticist with a mind that darted in all directions at once. He was a little sentimental, as all ardent young men should be, perhaps a little over-anxious to coin a neat phrase and express exalted poetic sentiments. It is well known that he wanted to be a poet. Gravely he writes, as early as 1827, "My whole life revels now in the sweet flower-garden of Memory, where I pluck many a lovely 'Immortelle,' which, though faded, I press for ever to my sorrowing heart, and kiss the withered blossoms of a happy life. Neither have I a friend any longer, with whom to ramble through the flowery values of Pindus." These Byronic young men! Did Schumann, in later life, pick up letters like these and blush?

WE read in the early letters about his overpowering passion for Jean Paul, his preoccupation with Homer, Horace and the other classics, his developing musical tastes. At that time, Schumann was a perfectly normal youngster, with none of the melancholia which was to mar his later life. From Zwickau, on 1 December, 1827, he writes to a friend, describing a drinking bout in which he took part—a bout that developed into a party in which the local rustics took part. "I danced with that gentle, modest Minchen of the Müllers . . . we rejoiced and rushed about, staggering among the legs of the clod-hoppers, and then took a tender farewell of the whole company by imprinting smacking kisses on the lips of all the peasant girls."

Although Schumann, to please his mother, went to Leipsic to study law, he made no pretense at enjoying it. He was like a fish trying to get off a hook, at first gently tugging, finally making a hysterical dash that completely broke the legal line which was trying to reel him in. At the beginning he mildly remonstrated. "The study of law, which crushes one at the beginning by its cut-and-dried definitions, does not suit me at all." Fortunately he had a piano in his chambers, and undoubtedly spent more time studying music than jurisprudence, though he never told his mother that. He also spent much time in fencing school—fancy Schumann the duellist!—smoked many cigars, and spent his evenings playing chess. He apologizes to his mother for the fencing "because it is absolutely necessary, and even useful. But I never have been a fighting character, and never shall be, and you need not be alarmed about duels, though one has to be very careful." As indeed one had to be, in those days at a German university.

As time goes on, his letters to his mother, though honorably dutiful, become impatient and restless. Music was calling. To his musical friends he lets his hair down, and we can see what this scoundrel of a law student really was doing. "I have begun many a symphony," he tells Wieck in 1829. If his mother only had known! "Without overestimating my own abilities, I feel modestly conscious of my superiority over all the Heidelberg pianists." There follows an enthusiastic eulogy of Schubert, who was still generally unknown. Robert's anxious mother must have had an inkling of what was going on, and the budding musician hastened to play down his activities, telling her a little white lie: "To one of your questions I must give a mournful answer—I mean about my music and piano playing. Alas! mother, it is almost at an end: I play but rarely now, and very badly. The grand Genius of Sound is gently extinguishing his torch, and all that I have ever done in music seems like a beautiful dream which I can hardly believe has ever existed. And yet, believe me, *if ever I could have done any good in the world it would have been in music*, and I feel sure (without at all overrating my capabilities) that I have got *creative* power." The italics are Schumann's.

LITTLE by little his repressed musical desires triumphed over his mother's wishes. The letters covering this period are too well known to discuss in any detail, interesting as they are. His mother was horrified but had to make the best of it, contenting herself with a few pessimistic aphorisms concerning rotten trees and ensuing rotten fruit. She must have known, too, that something was going on between her Robert and Clara Wieck. We all know how that particular episode turned out—the most beautiful love affair in music, one of the most romantic in history. There is, however, no American edition of his letters to Clara, and foreign ones are hard to locate. These letters to his beloved are all-revealing. They show Schumann's artistic development; they show him, despite his reserved and taciturn nature, to have been perfectly conscious of his abilities and perfectly confident in them. "Even to myself"—this letter is dated 13 April, 1838—"my music now seems wonderfully intricate in spite of its simplicity; its eloquence comes straight from the heart, and everyone is affected when I play before people." Later: "Don't be afraid, my dear Clara, you shall live to see my compositions come into notice, and be much talked about." He would go into detailed self-analysis: "In my latest compositions I often hear many things that I can hardly explain. It is most extraordinary how I write almost everything in canon, and then only detect the imitations afterwards, and often find inversions, rhythms in contrary motion, etc. I am paying great attention to melody now, as you may have found out. Much can be done on this point by industry and observation. But of course, by 'melody' I mean something different from Italian airs, which always seem to me like the songs of birds—pretty to listen to, but without any depth or meaning."



Even more significant is this following long passage, which in many respects is a clue to almost all of Schumann's music. "I am affected by everything that goes on in the world, and think it all over in my own way, politics, literature, and people, and then I long to express my feelings and find an outlet for them in music. That is why my compositions are sometimes difficult to understand because they are connected with distant interests; and sometimes striking, because everything strange that happens impresses me, and compels me to express it in music. And that is why so few [modern] compositions satisfy me, because apart from all their faults of construction, they deal in musical sentiment of the lowest order, and in commonplace lyrical effusions. The best of what is done here does not equal my earliest musical efforts. Theirs may be a flower, but mine is a poem; theirs is a mere natural impulse, mine the result of poetic consciousness. . . . And I cannot talk about it; in fact, I can only speak of music in broken sentences, tho' I think a great deal about it. In short, you will find me very serious sometimes, and will not know what to make of me."

HE writes to Clara about Mendelssohn, "certainly the most eminent man I have met." Schumann always had a great regard for Mendelssohn. "I know exactly what he is to me in music, and could go on learning from him for years. But he can also learn something from me. —If I had grown up under the same circumstances as he did, and had been destined for music from childhood, I should now beat any one of you; I can feel that in the energy of my ideas." No false modesty here. Perhaps, at times, Schumann was a little too outspoken, for once he feels it necessary to defend himself to Clara: "I am reported to have said at Prague that I could write Mozart's G minor Symphony in my sleep. Some story teller invented that, for you know how modest I am with regard to the great masters." Later he pleads for a little indulgence, for "when I am in a temper I can say the most cutting things."

Poor Schumann had a right to be exasperated when he looked back over the wasted years of his childhood. And even more so when in his young manhood he had to waste his time on extracurricular matters when he should have been composing. Hence his explosion to Clara at her father, who never had a high opinion of Schumann's prospects. This is on 10 May, 1838. "Your father calls me phlegmatic. *Carnaval* and phlegmatic! F sharp minor Sonata and phlegmatic! Being in love with such a girl and phlegmatic! And you can listen calmly to all this? He says that I have written nothing in the *Zeitung* for six weeks. In the first place that is not true; secondly, even if it were, how does he know what other work I have been doing? . . . Up to the present time the *Zeitung* has had about eighty sheets of my own ideas, not to mention the rest of my editorial work, besides which I have finished ten great compositions in two years, and they have cost me some heart's blood. To add to all this, I have given several hours' hard study each day to Bach and Beethoven, and to my own work, and conscientiously managed a large correspondence, which was often very difficult and complicated. I am a young man of twenty-eight with a very active mind, and an artist to boot, yet for eight years I have not been out of Saxony. . . . And do you mean to say that all my industry and simplicity, and all that I have done, is quite lost upon your father?"

Truly, a real portrait of the artist as a young man.

Musical Courier Awards First Citation to Radio Program

As Part of Crusade to Improve Quality of Music Heard on the Air, Initial Award Is Presented to the RCA-Victor Show, on NBC

THE RCA-Victor Show (NBC, Suns., 5:00 p.m., EDT) with Robert Merrill, baritone star, and Arthur Fiedler, conductor of the Boston "Pops" Orchestra, was awarded a citation by the Musical Courier in New York on May 3, as an outstanding example of the type of good music which should be heard more frequently on the air. Presented by Grace Nylen, President of the Musical Courier, the citation was accepted by Robert Merrill for the RCA-Victor Show. The citation award was announced on the May 15 broadcast of the program from Symphony Hall, Boston, Mass., where the weekly series originates.

The Musical Courier selected the RCA-Victor Show for this honor for the consistently high level of musical presentation which the program has maintained, along with dignified production, and careful and balanced programming.

The RCA-Victor Show is the first worthwhile music program selected by the Musical Courier as an important part of an intensive campaign to encourage more and better music on the air, and to foster a high cultural standard in radio programs on a scale which worthwhile music rightfully merits.

The NBC Symphony Orchestra concerts of the same network are splendid achievements, but the aim of this publication is to promote sponsored broadcasts of artistic type which will appeal to a large audience, and which are especially assembled for radio. Many fine musical groups are heard on the air as a more or less incidental phase of their activities, and they are already firmly established. Their appeal to the public (and consequent length of life) does not depend on the favor found with dial-listeners. At the same time, serious music groups of the sort are not necessarily outside the category eligible to such citations. The Musical Courier plans future awards to cover many classifications in both radio and television.

Response to Campaign Grows

When this publication, in its issue of April 15, began a series of articles by William A. Taylor, Radio Editor of the Musical Courier, pointing out the decline in numbers and quality of musical programs on the air, the response from readers was immediate. On this page are published a few of the letters from important figures in music, radio and other fields received to date.

There was a large measure of agreement with the thesis that the higher cultural standards must be maintained, that the public deserved the best in radio music shows and that if possible the status that such music enjoyed a few years ago should be restored. At that time there was a larger number of important radio features in which top-rank symphony orchestras and soloists were heard. Composers' works were commissioned in larger numbers, and sustaining programs were more lavishly given up to rare older and modern works.

While there are still good musical programs on the nation-wide networks, and the stations which broadcast recorded music make a feature also of sponsoring occasional programs by "live" musicians, the trend in general unfortunately has been downward. This has been explained partly by the greater demand for radio "time," by which many sustaining programs were eliminated; the higher rates of pay for musicians and singers imposed by the various unions; the fact that sponsors of radio programs could not, under the new tax laws, charge off the sums thus expended to profit and loss; and the fact that the chief networks are now engaged in a fierce competition to secure the most popular headliners of the entertainment world, and thus attract the largest audiences and make their sales possibilities greater.

Music-Lovers Must Become Articulate

Though the music-loving public constitutes only a portion of the vast army of listeners, it was felt that their needs were being slighted in the world of radio and the budding industry of television.

The remedy is to be found in marshalling a large body of public opinion, as expressed in quantities of letters and other communications to the executives and program directors of the chief radio stations of the country. This is one of the few indices to opinion which they recognize—together with the bulk of actual listening to such programs, as ascertained by the Hooper and other ratings of radio popularity and drawing appeal.

Finally, practical considerations should also be stressed—that sponsors invest in good music programs, which often cost a vast amount when leading artists, orchestras and opera ensembles are involved, chiefly for prestige, to create "good will," but also in the hope that sales of their products will be increased.

Club Members a Potent Force

Musical organizations should do something to see that their hopes are not disappointed. In particular, members of the influential National Federation of Music Clubs could do much—as is made clear in a letter of approval on the crusade which this publication received from Mrs. Warren Knox, president of the New York State Federation of that organization, with its many thousands of members.

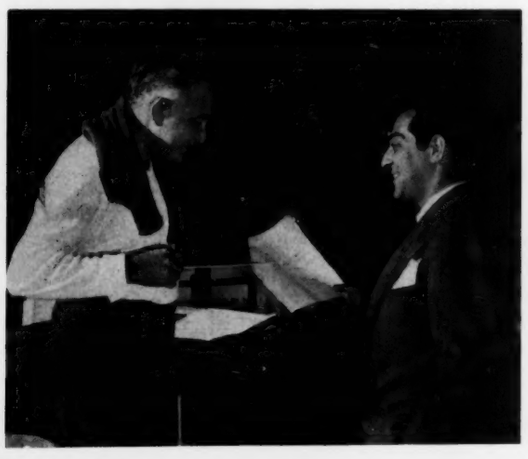
By encouraging those large-spirited business corporations which devote a portion of their budgets to the support of good radio music, by writing their "bravos" when some particular good musical program is heard, such musical enthusiasts can do a great deal to set the ball rolling in the opposite direction.

New Program Asks Preferences

All, however, is not dark in the field of musical programming. Particularly in some stations which sponsor the higher type of music, such as WQXR and WNYC in New York, and the FM Stations WQXR-FM and WABF, there is constant ingenuity at work in devising new programs to exhibit the best recorded and at times "live" music. As if to test the responsiveness of its patrons, WQXR on May 6 began a new two-hour series for lovers of good music, the Classical Request Program (Frids., 1 to 3 a.m., EDT, 1560 on the AM dial), which is avowedly designed as "an experimental program to serve distant listeners." The station in its announcement added: "If you love good music, and stay up late, tune in and *let us know by telegraph* what music you want us to play for you."

The italics are inserted by this publication, which by this means wishes to point out the fact that a response by the unseen thousands, as expressed in letter, wire or phone, is one of those means by which such a program can be kept on the air. If neglected, all such broadcast fare languishes. Radio—next to a moment of "dead air"—dreads a listener vacuum.

PRESENTATION OF THE CITATION by Grace Nylen, President of the Musical Courier, to Robert Merrill, as William A. Taylor, Radio Editor of this publication, looks on. (Jerry Saltsberg Photo.)



AT REHEARSAL

of the RCA-Victor Show, Arthur Fiedler, conductor of the Boston Pops Orchestra, left, discusses a point of interpretation with Robert Merrill, baritone. (Photo by Kennett Studio, Waverly, Mass.)

Readers Take Up Cudgels

Here are a few letters received by the Musical Courier since it printed the first article on April 15 urging an improvement in the status of good musical programs on the radio.

Music Clubs President Urges Action

NEW YORK FEDERATION OF MUSIC CLUBS, INC.

April 17, 1949

Mr. William A. Taylor
Musical Courier
New York City, N. Y.

Dear Mr. Taylor:

A great many listeners have been aware that good music on the air has been steadily declining, but, perhaps, have not realized the full gravity of the situation. It seems clearly indicated that listeners of good music are inarticulate and do not take the trouble to voice their likes and dislikes.

The Musical Courier, and you as Radio Editor, should receive the thanks of everyone who appreciates fine music for calling attention to the present trend. The crusade which you are waging for a militant, organized effort for the support of worthwhile radio music programs deserves the full support of listeners throughout the country who love and enjoy good music on the air. The New York Federation of Music Clubs is vitally interested and pledges its moral and active support.

I was deeply impressed by your article in the April 15, 1949, issue of the Courier asking "Do Radio Listeners Really Appreciate Good Music?" In this article attention was called to the downward spiral of the so-called serious music programs in radio. You stated that while any radio producer could tell us that music programs are the most expensive shows to produce, you felt that the problem went much deeper than the question of finance—that it boiled down to the premise that while there are many listeners throughout the country who like and tune in regularly on good music, the proportion to the size of the national population is small and discouragingly inarticulate.

As you have emphasized, radio station executives, for obvious reasons, give letters they receive from listeners on any program serious consideration. It is their yardstick in gauging audience appeal. Therefore the non-writing music listener arouses the inevitable adverse executive reaction. An example was cited in the case of the Columbia Broadcasting System's "Invitation to Music" Series, which went off the air after approximately five years. Over the years an impressive following was developed. It seems incredible that only one letter and a postcard were received in protest!

Responsibility for the present status of radio music has been placed where it rightfully belongs—on the passivity or inarticulateness and apparent unconcern of the very group that should actively encourage the best. However, you point out the inescapable fact that sponsors have a very great and grave responsibility, and one which they should welcome, that of influencing millions of people constructively by presenting radio programs which will be a credit to the American culture.

Sincerely yours,
OLIVIA KNOX,
(Mrs. Warren Knox),
President.

(*Continued on page 23*)

American Festivals — Colonial, "Golden Age" and Modern Times

By MARY CRAIG

NELLIE MELBA was among the notables who sang at festivals.

THE average human, being gregarious, turns from the solitary path to join his fellows in "community" enterprises, and of these, the blending of voices in song appears to be a primitive instinct, which later developed into one of the most important and impressive musical art forms — choral singing.

In the early days of American colonization, strongly dominated by the church groups and the hymnody of the 17th century, and moderately influenced by the rounds and glees of England and Continental Europe, mass singing kept pace with the founding of new settlements.

The first century of known song in the U. S. (the 17th) was a period of sporadic importation of a few instruments (mostly found in the Virginian - Carolinian grants) and of curiously notated, unaccompanied singing of metrical versions of the psalms amongst the folk who sought freedom of religion in this land.

About 1720 the controversy regarding congregational "singing by rote," versus "singing by note," raged furiously and was settled for the latter—thus favoring the rise of the itinerant singing teacher, the forerunner of the Choral Director, and his vocalists, the first organized choral ensembles. One of the most famous of the early singing schools was conducted by William Billings in 1774 in Stoughton, Mass. The Musical Society there is still in operation.

This atmosphere of love for song, curbed in growth and limited by the crude, harsh ways of life, persisted until the middle of the 18th century when, we discover, "singing schools," concerts and operas of the ballad type, directors and even native composers began to make their impress upon community life. Soloists, specialized artists, and music instructors attained respected positions in the social order.

The practice of mass singing received impetus with the onset of the American Revolution when singing took a popular, secular turn in the form of rhythmic, spirited patriotic melodies.

The spreading of the singing gospel through the South and West, plus the social side of the secular entertainment, led to the holding of musical "conventions" or conventicles of song which are credited with the firm planting of adequate music schools and, in some degree, to the formulating of public school music policies; also these inaugurated prevalent glee club singing which today inoculates the group choral member with the urge for expressive vocalism at an early age. Out of these varied and scattered enterprises and educational projects, spurred by the general love of raising the voice in (more or less) tuneful utterance, well-supported and encouraged by one's fellows, have risen the famous Choirs.

The Melodious 19th Century

The "Hundred Years of Music" might well be the title of this epoch of choral development. For despite four great wars, singing steadily moved towards the culminating glory of the 1870-1900 years. To scan briefly the chronological rise of choruses, the great Handel and Haydn Society of Boston in 1815 began its noted career, during the entirety of which an engagement as soloist was the singer's accolade. In 1820 came the Musical Fund Society of Philadelphia, allegedly inspired by the Society of Ancient Concerts existing prior to 1800. And there existed in 1823 the Sacred Music Society of New York City which in 1831 presented the first complete performance of Handel's Messiah in that metropolis and in 1838 gave the first American performance of Mendelssohn's St. Paul.

The Boston Academy of Music performer group was founded by Lowell Mason in 1833, giving in 1838 such works as Bernhard Romberg's Song of the Bell and what is probably the first American oratorio, Zenner's Feast of Tabernacles.

The Moravian Singstunde in 1742 and the singing of successive generations, led to the forming of the Philharmonic Society of Bethlehem, Pa., in 1820, which is credited with being the inspiration for the unique Bach Choir of Bethlehem, whose prowess we today celebrate and felicitate. The Bethlehem Choral Union of 1882 was the direct predecessor of the Choir in its present form. The performances under the late Dr. J. Fred Wolle began in 1888 with the first U. S. hearing of the St. John Passion.

Four years later came the St. Matthew. Resuming work in 1898, the group two years later gave the complete Mass in B minor for the first time on this continent. The festival is now under the direction of Dr. Ifor Jones, and this year is being repeated on two weekends.

Enthusiasm for mass singing spread and the innumerable singing societies, choirs and clubs resulted in fine performances, remunerative engagements for soloists of the highest rank and a lasting effect, inestimably valuable to the furtherance of music in America.

In the Middle West, under the strong German influence, there began a surge of Festival, Liederkranz, and Maennerchor organizations which flourished and flooded with eloquent music the vicinities near and far.

THE WORLD'S PEACE JUBILEE AND MUSIC FESTIVAL held in Boston in 1872, conducted by Patrick Gilmore, featured among its attractions an orchestra of 2,000, chorus of 20,000, augmented by organ, anvils played by firemen and salvos of cannon electrically fired.

Some Famous Festivals

After the 1861-65 War between the States, music interest ebbed in some parts of the country, but 1873 was a banner year. It marked the beginning of the great Cincinnati May Festival, the forming of the New York Oratorio Society and the famed Apollo Club of Chicago and the Orpheus Club of Springfield, Mass. From then on till the depression of the nineteen-twenties, choral singing was audience-compelling. Potent magnets were the fabulous singers of the Golden Age, most of whom were guest artists on memorable choral occasions. There existed an array of choral groups impossible to reckon here, but of noted organizations there were over 400 in the United States, most of which were slanted towards oratorio — with some emphasis on major secular works—and at least 15 name groups in Canada.

The Oratorio Society of New York was founded in 1873 by Leopold Damrosch. The first concert, given in a warehouse on Dec. 3, aroused such enthusiasm for the 50-60-voice choir that a hall was secured for subsequent hearings. On Dec. 25, 1874, the Society began the annual presentation of Messiah, which with other oratorios, Samson, Judas Maccabeus, Bach's St. Matthew Passion and B Minor Mass, it has continued to date, using some excellent soloists. Conductors since the founder's death have been Walter and Frank Damrosch, Albert Stoessel, Alfred Greenfield and guest directors. Many of the singers in the group are descendants of the earlier members, or have been with the Society for more than a quarter century. Others are fresh-voiced youngsters learning the classic works at first hand. In New York, Frank Damrosch did a notable work with his People's Choral Union (1892-1912) and Musical Art Society (1893-1920).

The musical scene in the last half of the century was a kaleidoscope of Orpheus, Mozart, Beethoven, Apollo and other euterpean titles. The list reveals a plethora of avocational singing. Perhaps a scanning of some founding dates, chosen at random and not all-inclusive, will most clearly reveal the picture. There was the Schubert Vocal Society of Newark, N. J. (1878), afterwards the Oratorio Society. Louis Arthur Russell, who directed, also formed the Newark Symphony Orchestra. In 1882 the Oratorio Society of Baltimore began programming, in addition to the standard repertory, works such as Hamerik's Symphonie Chorale and Bruch's Moses. The gifts of St. Cecilia were commemorated by women's singing groups founded in her name; the Cecilia of Cincinnati, dating from 1856 and the Cecilia of Boston, about 1877. Later came the St. Cecilia of New York.

LILLIAN NORDICA, being a native of Farmington, Me., was feted at festivals in that state and elsewhere.

The Festival and Its Growth

The Choral Festival as a series of concerts was firmly planted in public favor by the Handel and Haydn Society of Boston in celebration of its fiftieth anniversary (1865). About the same period the Worcester, Mass., Festival was formulated. Seasons made no difference where singing was concerned, for this noted organization for years marked the opening of the Fall concert season. It rose to great oratorio heights under Dr. Arthur Mees, also director of the Orpheus and Mendelssohn Glee Clubs of New York. Later Albert Stoessel was the able leader.

There had existed ensemble singers around the Connecticut area for more than 100 years. And as a memorial to

LEOPOLD DAMROSCH led the first great New York Music Festival in 1881, with orchestra of 200 and chorus of 1200.

Robbins Battell (1819-95), founder of the Litchfield Musical Association promoting and directing open-air concerts, the Litchfield (afterwards Norfolk) Festival came into being in 1878. In 1902 the choral units of about six towns united there. Seven hundred singers, an orchestra of 75-100 and notable soloists under the baton of Richard Paine and Arthur Mees made up the Festival forces. Especial attention was given to American composer output—here music of Parker, Chadwick, Hadley, Kelley, Loeffler, Carpenter was heard. Sibelius visited Norfolk in 1914 to conduct his Oceanides.

It has been noted that the Cincinnati Biennial Festival began in 1873. And the names of its artists form a lustrous roster. Singers of the past two decades recall the conductors, Van der Stucken, Elgar, conducting his own compositions, Kunwald and Ysaye. The programs, stabilized by the basic Bach, Handel and Beethoven vocal works, have also included more modern scores. The glorious festival chorus of 1,000 was an asset. As one soloist remarked, "You came away with an uplift of spirit and knowing that you would sing better thereafter."

The last years of the 19th century and the first of this "modern" age added Festival giants to the list. At Ann Arbor, Michigan, a musical program which had its inception in 1879-80 under University sponsorship culminated in the May Festival. The first real Festival was possibly that in 1893 when with the local choral and the imported Boston Festival Orchestra, under the direction of Emil Mollenhauer, the Verdi Requiem was given. Ensembles heard since at Ann Arbor have included the Chicago Symphony and the Philadelphia Orchestra, with conductors Frederick Stock, Leopold Stokowski, Eugene Ormandy and others. It is stated that nearly 1,000 artists and organizations have appeared on the series.

The Chicago North Shore Festival at Evanston, Ill., combined the district music clubs and the resources of Northwestern University to present concerts of artistic value. Mme. Schumann Heink sang there and Lily Pons made her midwest debut. One may gather from these notes the type of artists and repertoire that was on its programs. Dean Peter Christian Lutkin brought rare works to public performance, such as Bantock's Omar Khayyam, Harty's Mystic Trumpeter, Pierne's St. Francis of Assisi, and so on. Other festival groups at Peterborough, N. H., and at Lockport, N. Y., are cited also for excellence.

Sponsored by Bethany College, one of the oldest institutions in the West, the Lindsborg, Kansas, Festival now in its 68th year offered this season the Messiah, the St. Matthew Passion and concerts by soloists, orchestra and band, with a chorus of 500. The auditorium crowded for performances seats about 2,600, although the town lists only 2,000 residents!

The Maine Festivals were held in Portland and Bangor, beginning in 1903, under William R. Chapman.

After World War I

Coming into the 1920-1940 period, we find multitudinous festival occasions in many music centers. Summer schools, affiliated with University or College extension courses, sponsored three day-to-week-long concert series. Also municipal groups were active. Mentioned quickly, the Spartanburg, S. C., Festival; the University of Ga. Festival at Athens; the Harrisburg, Pa., Festival, which premiered Henry Hadley's Myrtil in Arcadia, the Philadelphia Sesquicentennial prizewinner. This score has been presented only twice since—in New York City and in Reading, Pa. It requires a large adult chorus, full orchestra, a double childrens' chorus, plus a boy choir, 6 soloists and a narrator.

The Berkshire Symphonic Festival, organized by Hadley in 1934, has grown to enormous proportions and is a nationally awaited annual event. It is of too recent date to need description here. Koussevitzky and the Boston Symphony make melody where Hawthorne wrote his Tanglewood Tales.

The interest in folksong has caused many organizations to function in "songfests" in the hill country and out in the far western areas. One Southern festival rapidly coming into prominence is at Brevard, N. C., where on the site of Transylvania Music Camp two August week-ends offer orchestra and soloists under the direction of Dr. James Christian Pfohl.

Besides the concerts of its famous Choirs, the Mendelssohn of Toronto (1894); the Men's Choir of that same city and the Hamilton (Ont.) Elgar Choir, Canada offered in pre-World War II years several important festival events, the Halifax (Nova Scotia) three-day series, Truro and other centers offering together seven to ten days of music usually scheduled for mid-April. The Ottawa Choral Society was formed in 1897. There are also many competitive festivals.

Expositions and Celebrations

Even the most cursory of surveys would not be complete without mention of the Expositions and other official celebrations featuring music. A noted one was the Boston Peace Jubilee of 1869, repeated in 1872; evidently joy was unrestrained as it included cannon and anvils (this was under the direction of Gilmore). And there was the Columbian Festival directed by Theodore Thomas during the 1893 World's Fair in Chicago, which lasted three months. Philadelphia had its Centennial in 1876 and its Sesquicentennial 50 years after. St. Louis commemorated the Louisiana Purchase with song in 1904. There were also the California Mid-Winter series in 1894 and the Panama-Pacific festivities (1915), both in San Francisco. Omaha (Neb.) held the Trans-Mississippi Fair in 1898. Later came the 1901 Pan-American Exposition in Buffalo, N. Y.; the Jamestown (Va.) Festival in 1907, and historical and music series in Portland, Ore., in 1905; in Seattle, Wash., in 1909—not to mention the New York World's Fair of 1939. A dedication amounting to a celebration was the 1889 program opening the Chicago Auditorium. Choruses gathered to sing oratorio numbers and Adelina Patti was the soloist.

It is impossible to list here the vast array of choral groups that have arisen in our chief cities—in New York alone some distinguished work has been done by the Schola Cantorum (1908), Westminster Choir, the Collegiate Chorale, the Dessoff Choirs, University Women's Chorus, Downtown Glee Club, Pius X Choir, John Harms Chorus, Bach Cantata Circle, St. Cecilia Society, Interracial Singers, Mendelssohn Club, Branscombe Chorale, Golden Hill Chorus and dozens of other groups. Philadelphia has its Orpheus and Eurydice Clubs. There are also the Salt Lake Tabernacle Choir in Utah and the San Francisco Municipal Chorus.

Among the elder master-writers, Bach has retained a major position on programs. Fine ensembles specializing in his intricate scores are heard across the country in widely separated areas. To mention two, the Berea, Ohio, Bach Festival of Baldwin-Wallace Conservatory and the Carmel, Calif., Bach Festival, which takes place every August.

A Distinguished Roster

The most glittering names have adorned the artist list at the many music events of the 125 years here briefly reviewed. The oratorio engagement was not scorned by the great divas and their illustrious confreres. Jumping here and there, and not chronologically, one sees that Frieda Hempel sang unforgettable soprano arias with the New York Oratorio Society; that Nordica explored the deep South, arrived in one small city *sans* baggage and was driven quickly to the town vaudeville palace, instead of its concert hall. Eventually rescued, she sang courageously. And there were valiant souls who braved the Marine Provinces in early spring, in howling blizzards, hopping junction-to-junction trains at weird hours to keep their singing contracts.

AT THE BETHLEHEM BACH FESTIVAL, the Bach Choir of more than 200 mixed voices is heard annually in works by that master sung in Packer Memorial Church.

We read of Nellie Melba, Lilli Lehman, Louise Homer and Alma Gluck ("Whispering Hope" in duet form), Sophie Braslau, Emma Juch, Corinne Rider-Kelsey, Ellison Van Hoose and Arthur Middleton, among many doughty pioneers who brought voices of large calibre or personal charm to their festival engagements. (Of the last-named it is related that once, when he finished Why Do the Nations Rage? from Messiah, many hearers felt that they could go home with complete satisfaction without waiting to hear the remainder of the score.)

ALBERT STOESSEL led the Worcester Festivals, as well as those in Westchester County, N. Y.

More recent noted soloists in the American oratorio realm include such personalities as Florence Hinkle, Nevada Van der Veer, Rose Bryant, Jeanette Vreeland, Amy Ellerman, Paul Althouse, Evan Williams, Norman Jolliffe, and Dan Beddoe (the last had a lengthy career and sang a marvellous tenor solo in Elijah when more than 70). Another is James Price, who in later years played mentor to so many young oratorio soloists with his Choir Agency in New York. Numerous artists on the Metropolitan Opera roster and on major concert lists were, and are, active in festivals and oratorio.

In the "Golden Age" the oratorio was a field for the greatest vocalists—a thing which cannot always be said today, when such roles are often assigned to younger and less well-prepared singers. Truly, there is room for talents of various degree in this serious and devotional medium, but perhaps what is most needed today is a return to the ideals of a period that saw some of the most perfect singing of the day in those gatherings which attracted thousands.

FESTIVAL BATONISTS

FRANK VAN DER STUCKEN, conductor of Cincinnati May Festivals, 1906 to 1912 and (right) FREDERICK STOCK, who was heard at Ann Arbor.

London Revives Gianni Schicchi and Boughton's The Immortal Hour

By ARTHUR NOTCUTT

London

PUCCINI'S Il Tabarro has been in the repertoire of the Sadler's Wells Company for some time and they have now revived Gianni Schicchi in a new English production. This opera has not been played there since 1944 and with the exception of Donlevy, the principal comedian, who gave an excellent impersonation of the name part, the majority of the others were new. The ensemble is already very good, but it takes time for a new cast to acquire the general teamwork, so essential in this comedy.

The Lauretta, Elsie Morrison, is a young Australian with a charming voice; she sang O mio babbino most appealingly, and the short closing duet which is one of Puccini's real gems.

In Tabarro, Victoria Sladen used her fine voice with compelling dramatic power as the heroine, and Roderick Jones enacted the morose and jealous Michele with force and incisiveness. Both operas were conducted by James Robertson with great distinction. It is hoped that next season the company will see their way to give Suor Angelica so that the Trittico can be heard in full.

Boughton's Immortal Hour Back

Thanks to the enterprise of the London Philharmonic Orchestra and the Governors of the Peoples Palace, there has been a revival of Rutland Boughton's The Immortal Hour. The original production took place in 1914 at Glastonbury, but it was not until the Birmingham Repertoire Theatre took up the work in 1921 that it became known to the ordinary music public. The following year it was performed in London and, after some initial hesitation, continued for some months and achieved considerable popularity.

Conducted by the composer, the score has never been as perfectly played; the orchestral performance was the highlight. As the run was only for seven performances, much difficulty must have been entailed in assembling a cast, and it is not fair to draw comparisons with the original exponents who rehearsed and played together for a long period. Outstanding, however, was the Dalua of Scott Joyne, whose stature and clearness of diction were of the utmost importance. The Etain was Glenda Raymond, who sang this exquisite music with the ethereal beauty it needed: her voice was, however, too soft at times. The only human character in the drama, Eochaidh the King, was allotted to Arnold Matters, an experienced operatic artist, but hardly at ease in these new surroundings. The tenor part of Midir requires a singer who has both voice and personality; otherwise the scene with Etain is unconvincing. The singer on this occasion, though a useful lyrical tenor, had neither of these requisites and in consequence the climax lacked complete fulfilment. The chorus was excellent, and the poignant expression of the music made a deep impression. There should be further opportunities of hearing this unique work in the future.

Krips Leads Ninth

When Josef Krips came to England with the Vienna State Opera Company eighteen months ago he was comparatively unknown, but he made such a favorable impression, especially in conducting Mozart, that he has returned here several times as conductor of our orchestras. He has just conducted the London Symphony Orchestra and Alexandra Choir in the Beethoven Choral Symphony, and it was generally agreed that his interpretation was of exceptional interest. His masterly handling of the choral movement in particular provided a monumental climax, and he obtained a fine response from orchestra and choir. The soloists were Joan Hammond, Jean Watson (the Canadian mezzo well known in the U. S., who is to sing at Covent Garden), Kenneth Neate and Bernhard Sonnerstedt.

Flagstad's Recital

Kirsten Flagstad gave a recital at the Albert Hall under the auspices of the New Era Concert Society. Among the items were Beethoven's Ah Perfido, a group of Hugo Wolf, some Grieg sung in Norwegian, and the Wagner Wesendonk songs—all brilliantly accompanied by Edwin McArthur. Flagstad is one of the few artists effective in this huge building. Her voice is in amazingly good condition. She is singing several performances of Isolde and Bruennhilde in various European capitals and is to do these roles in London soon, but such strenuous tasks apparently do not make the slightest strain on her vocal or physical powers.

The Royal Choral Society devoted a recent concert to Brahms, the main work being the Requiem conducted by Sir Malcolm Sargent. The soloists were Isobel Baillie (an ideal singer of this music, who has frequently been praised in these columns) and George Pizzey. This Society has had a highly successful season. The huge audiences it draws for especially popular works, such as Messiah, enables the committee to balance the programs so as to include a number of the less familiar oratorios, artistically worth hearing, but non-profit making.

Parsifal Scenes in Concert

In pre-war days, the late Sir Henry Wood invariably gave scenes from Parsifal shortly before Easter and it was a pleasing gesture on the part of the Henry Wood Concert Society, which has been formed in his memory, to continue this tradition. The portions selected were the Prelude, Grail Scene, Flower Maidens Scene to the conclusion of the second act, the Good Friday music, and the whole of the closing scene.

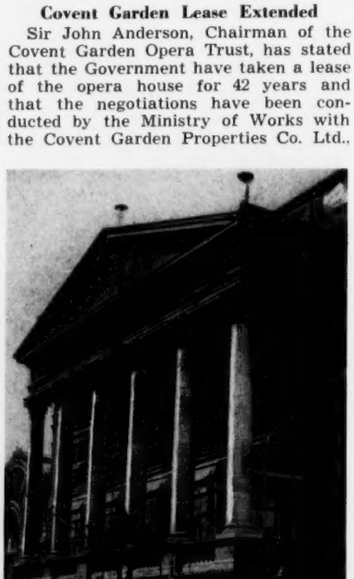
The orchestra was the BBC Symphony under Boult, and the leading soloists were Janet Howe, David Franklin, Harold Williams and Walter Widdop, who took over the name part at short notice. The choral parts were done by the Goldsmith's Choral Union, and there had obviously been very thorough rehearsal, though this music presents great difficulties, even more in a concert hall than in a stage performance.

BBC Broadcasts Bruckner Series

A Bruckner revival is taking place here, thanks to the enterprise of the BBC, which is broadcasting all the nine symphonies, though this music has never appealed greatly to conductors and public in England, owing to length and a certain sameness in style. Thus far the first three symphonies have been heard, of which the Third has also received a public performance by the L. P. O. entirely separate from their broadcast. The Third is not as long as some of the others, and undoubtedly contains some very fine passages, such as the opening trumpet theme, the chorale of the first movement, and the imposing finale. Other parts, however, are dull and considering the very few occasions on which a Bruckner symphony is included in the program of a symphony concert, it is somewhat surprising that van Beinum selected this particular work instead of one of the later ones, which reflect the composer's idiom to a fuller degree. The orchestra played finely and is now at the top of its form.

Covent Garden Lease Extended

Sir John Anderson, Chairman of the Covent Garden Opera Trust, has stated that the Government have taken a lease of the opera house for 42 years and that the negotiations have been conducted by the Ministry of Works with the Covent Garden Properties Co. Ltd.,



LONDON'S ROYAL OPERA HOUSE
The Covent Garden shrine of lyric drama stands next door to a vegetable market, as our "Met" adjoins New York's "garment center."

the owners. The present lease extending to the end of this year is held by Messrs. Boosey and Hawkes, Ltd., whose decision to take this lease in 1944 rescued the opera house from the Dance Hall Syndicate, the latter being anxious to continue tenancy for this purpose. London owes an immense debt of gratitude to Boosey & Hawkes, whose altruistic action has not been sufficiently appreciated. It is understood that when the Government lease commences on Dec. 25 the Trust will be sub-tenants and that the present successful policy will be continued and the repertoire of opera and ballet enlarged.

Two short one-act operas, Maria the Egyptian by Respighi, and Raphael by Arensky were given in concert form at the Central Hall, Westminster. Premiered in New York in 1932 by the Philharmonic, with scenery and costumes, the late composer conducting, the Respighi "mystery" contains a number of dramatic episodes. The Arensky work, much lighter in texture, is one of the best examples of Russian music of its period (it was premiered in St. Petersburg in 1894). The former work was sung in Italian and the latter in Russian. (It is an interesting fact that both these composers of different nationalities studied under Rimsky-Korsakoff.) The leading roles in both operas were sung by Valentina Aksarova.

Philadelphians' Visit Awaited

London is looking forward with keen interest to the visit of the Philadelphia Orchestra under its conductor Ormandy. They are to give 28 concerts in the British Isles during May and June, including the principal provincial cities. Three are at Albert Hall. May 27, June 3 and 10, and the programs will be Beethoven, Tchaikovsky and Viennese composers, respectively. Reportedly, an additional concert is to take place at the Harringay Stadium, which can accommodate over 10,000 and where acoustics have been much improved. Visits of famous American orchestras are all too rare and the Philadelphians can count on a fine reception.

At Eastertime the various choral societies enter a particularly busy period. The Royal Philharmonic Society devoted an entire program to Haydn's Creation, sung by the Luton Choral Society and played by the Royal Philharmonic Orchestra under Beecham. This famous score, seldom given here, was absolutely revivified by Beecham who has a unique flair for old works; these in his hands acquire a new lease of life. The soloists—Isobel Baillie, Olive Groves, Rene Soames, Trevor Anthony, Gordon Clinton—were carefully chosen and sang admirably.

The BBC Choral Society, with the BBC Symphony Orchestra under Boult gave a magnificent interpretation of Bach's B minor Mass at the last of their winter concerts. The tone of the choral singing and its dignity and reverence evinced a keen understanding on the part of the choristers of the meaning of this sublime work. The solo parts were assumed by Isobel Baillie (this fine soprano is always in demand and her style and quality ideal for oratorio), Mary Jarred, William Herbert, William Parsons and Trevor Anthony: the organ part was played by Arnold Greir and the continuo by John Wills.

The St. Matthew Passion was sung by the Bach Choir on Passion Sunday. The Albert Hall was sold out for this annual event. Dr. Reginald Jacques, conductor of the Choir, and the Jacques orchestra secured a performance of transparent clarity. Both choir and soloists were of a high standard.

Glyndebourne Concerts

Glyndebourne reopened at the end of April, not, alas, with opera but with a series of week-end concerts—three being given in April and a like number is planned in May and June. The April concerts were devoted to Mozart; May will be given to Haydn and the June concerts to Schubert, Schumann and Brahms. The program includes chamber music and orchestral concerts conducted by Beecham. Apparently it is financially impossible to give opera on the pre-war scale with international casts, and these are now transferred to the Edinburgh Festival, where there is considerably more accommodation.

The New London Opera Company, which gave excellent performances of Italian opera at the Cambridge Theatre a year or two ago, has been reorganized and is playing a six weeks' season at the Stoll Theatre, formerly the London Opera House in Kingsway, built by the late Oscar Hammerstein. As Covent Garden is busy at this time with two cycles of the Ring and Tristan in German, for which the demand for seats is enormous, those who prefer Italian opera sung in its original language are being catered for at the Stoll.

Paganini Quartet and Magnes Feted

The Paganini Quartet made their reappearance at Wigmore Hall. The concert was under the patronage of the Belgian Ambassador and provided an afternoon's chamber music of brilliance and virtuosity. Their playing of the Ravel Quartet was of sheer beauty—quite magical in its effect. Henri Temianka and his colleagues, Gustave Rosseels, Robert Courte and Adolphe Fresin, will be welcomed again in England whenever they choose to return.

The American violinist Frances Magnes created an exceptionally fine impression in an interesting program, her first here. Among the items was an unaccompanied Sonata by Tibor Serly. She produces a rich tone and is highly gifted.

BRAZIL

Novelties by Guarnieri and Mignone Mark Season Opening

By CEICAO DE BARROS BARRETO

Rio de Janeiro

Under the title of National Arts Season, the Government of Rio recently launched at the Teatro Municipal a series of artistic events which this year include symphonic concerts and recitals, ballet and opera, as well as art exhibitions. Beginning earlier than usual, this season was opened by the Orquestra do Teatro Municipal, led by Camargo Guarnieri in a program of his works. Guarnieri's music is marked by dissonant and difficult writing, not always too persuasive, but strongly individualistic and skillfully orchestrated. The composer gave a fine reading of his Prologo e Fuga, a well-constructed score, with the contrapuntal pattern sharply defined. His First Symphony, relying much on dynamic and rhythmic contrasts, and piquantly spiced in harmony, has a sombre mood in the second movement, *Profundo,* and a sprightly and effective finale, marked *Radioso.* A remarkable synchronization was achieved in the performance of the Concerto for Piano and Orchestra, played with understanding by Lidia Simoes. This music in a contemporary idiom is yet strongly nationalistic in its melodious themes and rhythmic touches.

Premiere of Mignone Oratorio

The next concert was devoted to Francisco Mignone's works, with the composer on the podium. A highlight was the world premiere of his most recent work, the oratorio Alegrias de Nossa Senhora, on a poem by the contemporary Brazilian poet Manuel Bandeira, which takes its inspiration from the ancient carol, The Seven Joys of Mary, but is an original work, in the fluent and beautiful style of that writer. Mignone's music, marked by a certain mysticism and grandeur of style, is moulded along classic lines, with finely designed modern harmonies, and keeps a good balance between the orchestra and vocal parts. The soloists were Violeta Coelho Netto de Freitas, soprano, contributing beautiful vocalism and musicianship to the fine rendition of the score; Jorge Bailly, bass-baritone, Fernando Paes de Oliveira, Antonio Lembo and Bruno Magnavita, who delivered their parts with much artistry. The chorus of the Teatro Municipal, trained by Santiago Guerra, assisted with surety of attacks and accuracy of intonation.

Other items were the tone-poem Festa Dionisíaca, an earlier composition in a relatively conservative style, but containing pages imaginatively treated, and Maracatu de Chico Rei, for chorus and orchestra. The latter, based on African rhythms, depicts Brazilian scenes of the colonial period. It is a strong work, colorful and effective, and one of the best by this composer. Chorus and orchestra gave a highly creditable performance.

Vicente Fittipaldi, of the Orquestra Sinfonica do Recife, was the guest conductor for the third concert of the Municipality series, having as soloist in a Mozart Concerto the pianist Noemi Bittencourt, who delivered her part with good technique and much skill, capably supported by the orchestra of the Teatro Municipal. The program opened with Bach works transcribed by Roberts and Abert, in readings which needed a more precise performance. Rimsky-Korsakoff's Capriccio Espagnol was negotiated with scintillant effect in a telling interpretation. Two short numbers by Fittipaldi, Dança Selvagem and Acalanto Nordestino, completed the list—of pleasant content, charming and entertaining, and projected with feeling.

Gnatalli Compositions Heard

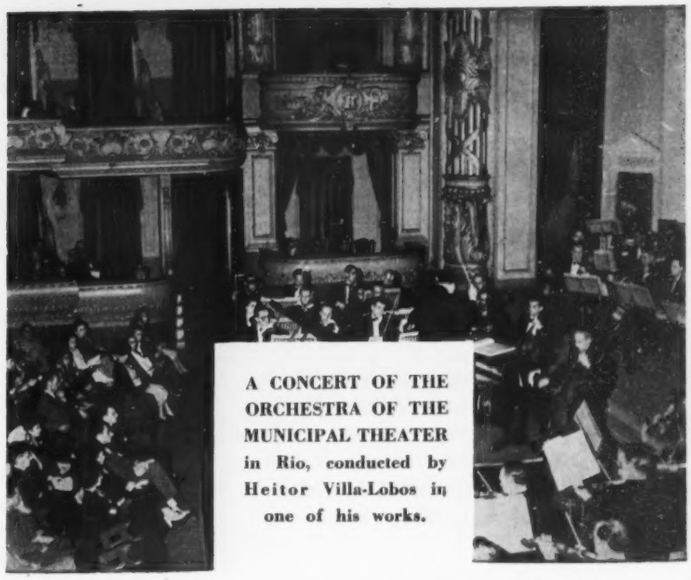
The last of the series was devoted to works of Radames Gnatalli. First heard was a Concerto for Cello and Orchestra, the solo part played by Ibere Gomes Grosso, a first-rate performer, who gave a beautiful interpretation. The score shows constructive skill, sense of proportion and color. The Concerto for Piano and Orchestra, given with the composer at the piano, is a compact work, cleverly orchestrated, containing passages of romantic feeling exquisitely treated, much Brazilian flavor and some jazz influences. It was brilliantly interpreted, both works being conducted by Leo Peracchi. The second half consisted of three Miniatures and Brasiliana, led by the composer—these inspired by Brazilian rhythms and folk themes, and showing how well Gnatalli knows how to use the instruments of his ensemble to produce delicate effects as well as vigorous climaxes.

Much of the music played in those four concerts was heard for the first time in Rio. There was a good opportunity for the audience to know the productions of Brazilian composers, and to appreciate their efforts to express the development of our music through contemporary idioms. All the concerts aroused an intense response from the public.

Marshall Levins, who supervises music in the public schools of Bahia, gave a course on psychology of music at the Salao Leopoldo Miguez in Rio, under the sponsorship of the Ministerio de Educaçao. Mr. Levins, an American musician, has made researches in folklore and speaks Portuguese fluently.

Orquestra Brasileira Opens

With Lamberto Baldi as guest conductor, the Orquestra Sinfonica Brasileira launched its season at the Teatro Municipal. Mr. Baldi, who has conducted in Italy as well as South America, revealed himself as a connoisseur of his craft. The orchestra gained much in quality of tone, cohesion and firm attacks under his direction. He gave several works their first local audition, among them the Bach-Baldi Sonate No. 3, Vivaldi's Le Stagioni (Spring and Summer), Honegger's Jour de Fête en Suisse, the Moussorgsky-Ravel Pictures at an Exhibition, Mozart's Danses Allemandes, Strauss' Salome's Dance and Mignone's Lenda Sertaneja. All had careful performances, the high points being the Moussorgsky and Strauss scores, which won a deserved ovation from the public. Other numbers were Mendelssohn's "Italian" Symphony and Fernandez' Imbapara. The first lacked somewhat in expressiveness, but Fernandez' ballet had a performance rich in color and powerful in dynamics, and was much applauded.



A CONCERT OF THE ORCHESTRA OF THE MUNICIPAL THEATER in Rio, conducted by Heitor Villa-Lobos in one of his works.

György Sandor Feted

With a program devoted to Chopin and Liszt works, in commemoration of the former's centenary, the pianist György Sandor gave his first recital of his series at the Teatro Municipal, opening the season of the Associaçao Brasileira de Concertos. He has visited Brazil more than once, and again proved himself to be an outstanding pianist, with a prodigious technique and an honest interpretative method devoid of sentimentality. His readings of Chopin in particular had elegance, finish, and poetic insight. His second and third recitals in the Teatro Municipal series were no less successful, his programs ranging from Bach, Beethoven, Schumann, Schubert and Brahms to Prokofieff, Falla, Albeniz, Scriabin, Bartok and the Brazilians Mignone and Villa-Lobos. Also scheduled by him was the South American premiere of Bartok's late Piano Concerto, to be given with an orchestra conducted by Mignone.

The violinist Henryk Szering, a favorite of Brazilian audiences, gave his first recital this year at the Teatro Municipal and a packed house greeted him warmly in a program including the Vivaldi-Respighi Sonata in D major, Bach's Sonata No. 3 in C major, Paganini's D major concerto, and modern works by Jose Rolon, Villa-Lobos, Szymanowski and Suk. The violinist was also heard in a broadcast recital at the Radio Ministerio de Educaçao. Otto Jordan was his sympathetic accompanist.

PANORAMA OF RIO DE JANEIRO

Colon Opera Series Lists Novel Events

Buenos Aires

General plans for the Colon 1949 season have been announced. Following the April symphonic series to be conducted by Herbert von Karajan in his first Argentine appearance, the traditional opera and ballet season opens about May 20. The list of local premieres includes Richard Strauss' Die Frau ohne Schatten, Albert Roussel's Padmavati and Gluck's Iphigenie en Aulide, besides the ballets Orpheus by Stravinsky and El Pillan by Alfredo Pinto. The repertoire further lists revivals of Le Rossignol (Stravinsky), Khovanstchina (Moussorgsky) and Sueño de Alma by the late Argentine composer, Carlos Lopez Buchardo. Other works to be heard are: Don Giovanni, Die Meistersinger, Aida, Forza del Destino, Traviata, Lucia, Puccini's Suor Angelica, Gianni Schicchi, Turandot, Madame Butterfly, Boheme, Faust, Samson et Dalila and Norma.

The conductors appointed are Hector Panizza, Erich Kleiber, Tullio Serafin and Ferruccio Calusio. Stage directors will be Otto Ehhardt, Josef Gielen, Aurel Miloss, Carlo Piccinato and Mario Troisi. The vocal roster features a large number of new singers engaged in the leading European opera houses. The complete list includes:

Sopranos, Elena Arizmendi, Bianca Baigorri, Sofia Bandin, Marta Benegas, Maria Callas, Amanda Cetera, Olga Chelavine, Maria de Benedictis, Irene Gromova, Germaine Hoerner, Nilda Hoffman, Hilde Konetzni, Maria Lorusso, Corrada Maifa, Isabel Marengo, Pili Martorell, Sara Menkes, Luisa Perlotti, Maria Pignanelli, Consuelo Ramos, Della Rigal, Mafalda Rinaldi, Nelly Rubens.

Mezzo-sopranos, Fedora Barbieri, Luisa Bartoletti, Helene Bouvier, Emma Brizzio, Bruna Carla, Sara Cesar, Tota de Igarzabal, Carmela Giuliano, Elisabeth Hoengen, Noemi Lancelotto, Noemi Souza.

Tenors, Alvaro Bandini, Mario del Monaco, Anton Dermota, Humberto di Toto, Mario Filippeschi, Carlo Giusti, Roberto Maggiolo, Pedro Mirassou, Luis Sagi Vela, Ludwig Suthaus, Virgilio Tavini, Tyge Tygesen, Rodolfo Tucci, Raul Valori and Antonio Vela.

Baritones, Victor Bacciato, Hector Barbiere, Renato Cesari, Victor Damiani, Duilio de Matthaesis, Carlo Galeffi, Carlos Guichandut, Hans Hotter, Angel Mattiello and Felipe Romito.

Bassos, Joaquin Alsina, Jorge Danton, Carlos Feller, Tulio Gagliardo, Erich Kunz, Pindaro Hounau, Nicola Rossi Lemini, Ludwig Weber and Juan Zanin.

Choreographers engaged are Ian Cieplinsky, Leticia de la Vega, and Aurel Miloss. Hector Basaldua and Alfredo Guido will be in charge of the scenery.

Kleiber will also conduct a performance of Bach's Passion, according to St. Matthew in September or October.

JORGE M. WHITE.

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National Catholic Music Educators Hold Convention in Philadelphia

TWO GROUPS HEARD AT THE CONVENTION . . . Above, the Choir of the Pius X School of Liturgical Music, with Julia Sampson conducting; below, Fordham University Glee Club, led by Frederic Joslyn.

Philadelphia

The National Catholic Music Educators Association for the Advancement of Catholic Music Education met in Philadelphia on April 19-22. This convention was part of a general conclave of Catholic educators of the country. Music exhibits and events took place at the West Philadelphia Catholic Girls' High School; the combined sessions at Convention Hall.

Cardinal Dougherty, Archbishop of Philadelphia, celebrated Solemn Pontifical Mass at the latter center to open the four days of meetings; music was by St. Charles Borromeo Seminary Choir, directed by the Rev. James A. Boylan, D.D., with Gerard Stief, organist. On the same day a civic reception was held, with Mayor Bernard Samuel of Philadelphia making the address of welcome.

At the high school, the events included a band concert by the combined bands of the city's Catholic Girls' High Schools; a demonstration, Teaching Chant to Children, guest teacher, Margaret McShane of the Pius X School of Liturgical Music, New York; piano and instrumental workshops, with Sister M. Aloysius, L.H.M., presiding over the former; a liturgical choir program, with the Rev. Edward H. Latimer, Ph.D. (superintendent of schools, Erie, Pa.) presiding and a program by St. Monica's Choir, Philadelphia, organist and director, David A. Spratt; What Is Catholic Music Education? by Robert Hufstader, second vice-president, NCMEA, administrator, Juilliard School of Music.

Place of Music in Education

The Place of Music in Education was discussed by the Rev. Thomas J. Quigley, Ph.D., national board member, NCMEA, superintendent of Catholic Schools, Pittsburgh. Other events were a panel with Mr. Hufstader as moderator, The Minimum Basic Musical Education of the Catholic Teacher of Music; a lecture, Rehearsals for Listening by Barbara Lee Chadwick; a lecture and demonstration on Gregorian Accompaniment by Achilles Bragers; demonstration of Primary Music by pupils from Annunciation School of Haverton, Pa., Sister M. Eugenia, R.S.M., presiding; and one on Combined Elementary Orchestra and Chorus, with program by St. Benedict's School, Greensburg, Pa., presided over by the Rev. Francis McNelis, superintendent of schools, Altoona, Pa.; a vocal clinic held by Bernard U. Taylor of the Juilliard School; a concert by a group from the Choir of the Pius X School of Liturgical Music, with Julia Sampson conducting; a demonstration, Techniques of Choral Ensemble (audience participation), led by Dr. Harry R. Wilson, Teachers College, Columbia University; and a program by the Fordham University Glee Club, Frederic Joslyn, conductor.

The final music event was a festival in Town Hall by the Diocesan Catholic Girls' High Schools of Philadelphia, with Jeno Donath, conductor, and Margaret Mary Kearney, director of the verse choir.

Panel discussions in Convention Hall, on problems of school, college, television, education for the deafened and blind, and kindred subjects, were attended by the Musical Courier representatives, and attracted a large audience of interested listeners.

LOS ANGELES

Metropolitan Visits West Again

By C. SHARPLESS HICKMAN

Los Angeles

FOR the second successive year the Metropolitan Opera has made the long jump to the Pacific Coast, to present its only season west of the Rockies in Los Angeles, again under the auspices of Greater Los Angeles Plans, Inc. Though the chief purpose in sponsoring its appearance here has been to fan to a white heat local interest in the proposed erection of a new opera house in the Wilshire area, the Metropolitan's magic name and the efficacy with which its Los Angeles stand has been promoted last year resulted in not only a goodly sum for the "Met" coffers, but netted a small, but surprising profit for the sponsor. To judge from the attendance this spring at the two-week season of 14 operas, there is likelihood that this financial achievement will be repeated.

To be realistic, it must be admitted that to transport a company of this size across the country to present unusual works would be a hazardous undertaking unlikely to be considered business-like by the practical men behind Greater Los Angeles Plans.

The goal of the sponsors in bringing the Metropolitan west has been to use the "Met" label, with its innate glamour, and its familiarity through broadcast performances, as a means of exciting interest in opera by the general public. Thus, from both the financial and promotional standpoints, a common-denominator of familiarity, as opposed to a rarity likely to intrigue the fewer number of operatic aesthetes, has been sensibly set up.

Merits and Defects

The objection has, of course, been heard from some that the money necessary to guarantee the trip and promote the season might have been spent to more lastingly constructive effect by developing a top-notch local company, and through it maintaining a repertoire company which would play a longer season in not only Los Angeles but other Southern California cities.

Judged by the only comparable standards here—the San Francisco Opera Company—the Metropolitan's chorus and scenery are inferior, its orchestra is inclined to take a familiar score for granted, and its stars are "spread" through even a short season in a manner which seldom makes for a really well-cast performance. Save in one or two instances, staging has been traditional and uninspired. Why an American opera company should persist in presenting such works as The Marriage of Figaro, The Barber of Seville and La Boheme and The Elixir of Love in Italian, when they would win entertained converts through the use of good English translations, is a question which is as difficult to understand as are the operas to the general public.

It was precisely in the four operas just mentioned, and in Peter Grimes, that the Metropolitan hit its highest moments.

Though it may not be cause and effect, it is worthy of note that the Barber, Elixir, Figaro and one of the two La Bohemes presented had the magnetic presence of basso Italo Tajo, who would certainly deserve an Oscar for each if they were offered to opera singers. (Indeed, if the report that Metro-Goldwyn-Mayer is seeking to sign him for pictures is true, it would not be surprising to have him actually get one some time in the near future.)

Figaro Pleases

The opening night's Rigoletto with Peerce, Conner, Warren, Lipton and Hines was hardly a gala affair, from either the staging or vocal standpoints. It was competent; only Warren seemed top-notch. The Marriage of Figaro was sung by the season's one really star-studded cast: Sayao, Novotna, Steber, Tajo, Brownlee, Baccaloni, Glaz and Alvary. All were magnificent, with Tajo outstanding. Fritz Busch's conducting, though a trifle slow and on the heavy side, was extremely musicianly.

In Lucia, Patrice Munsel was better than we have ever before heard her, but there were still flaws in intonation which were annoying. Richard Tucker was a superb Edgardo, with Robert Merrill and Thomas Hayward also deserving meritorious mention.

Risë Stevens' Carmen had its customary sultry hue in both voice and action, and Ramon Vinay's Don Jose showed gains in dramatic ability and at times thrilling tones. Frank Guarrera as the Toreador was dramatically not too convincing, but his singing was excellent, and deserving of the importance which the company has given him. Florence Quartararo's Micaela was less fine than it has been on previous occasions here. Pelletier conducted with both verve and finesse.

Bidu Sayao raised the quality of Traviata, in which she appeared with Melton and Valentino; she has never given a poor performance that we can remember here. The high spots of The Barber were the zany antics and fine singing of Tajo and Baccaloni; Munsel, though not singing with the grace she displayed in Lucia, proved a visually and histrionically delightful Rosina. Giuseppe Valdengo, in the title role, sacrificed characterization to stand-pat vocal delivery in the Largo al factotum, but otherwise revealed a rapid maturity of dramatic ability. This was by far Pietro Cimara's best conducting of the series, and the orchestra backed him up magnificently.

Boheme

The first of the two La Bohemes really had the youthful verve called for by the libretto, with Di Stefano, Brownlee, Hugh Thompson and Moscona doing their utmost to make stage director Désiré Defrere's touches come to hilarious life. It was one of the best La Boheme performances, from both acting and vocal aspects, we have heard, and Albanese's Mimi was tonally exquisite. Lorenzo Alvary and Paul Franke also contributed fine bits, with Mimi Benzell as Musetta. Antonicelli conducted with finesse.

There was little excuse for the Aida the Metropolitan presented. Because the opera is a popular "pot-boiler" is no reason for the scenery to be as old as the temples it portrays, the chorus and soloists to be as stiff and statuesque as tomb paintings, and the stage band and extras amateurish. It would cost no more (and probably much less) to give Aida with regard for historical exactitude in the matter of sets, costumes, make-up and ballet. The cast included Baum, Roman, Thebom, Guarrera, Moscona, Kinsman and Votipka.

A New Grimes

Peter Grimes was an orchestral triumph under Emil Cooper's direction, and it was hard to believe it was the same orchestra which had blown the Egyptian sands out of their instruments the previous night. Brian Sullivan, though more dramatically effective than Frederick Jagel the year before, and in better voice, was dictionally unclear save in his last act aria. He could take lessons from Jerome Hines and particularly Hugh Thompson in this respect. Polyna Stoska's Ellen was vocally superb, dramatically moving, anyd served to hold together the action of the work. The staging, though fine by normal Metropolitan standards, still lacked incisive direction and individualized characterizations. But again the opera revealed the unusual assets of understatement, conciseness, and consistency in maintaining mood.

Mignon, too long absent here, was poorly done and sung rather indifferent-

(*Continued on page 22*)

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RADIO AND TELEVISION By WILLIAM A. TAYLOR

DuMont Schedules TV Opera Series

That good music programs will play a more and more important part in future telecast production is emphasized by the announcement made recently by Mortimer W. Loewi, director of DuMont, that the TV network has scheduled a "live" series of 57 grand operas especially adapted for 50-minute video programs. The network has bought the full rights to the operas produced for TV by the HRH Television Features Corporation, New York production firm. Gustave Haenschen, since radio's early days a pioneer in the industry, is president of the corporation.

Each opera will be telecast in English, with authentic costumes and settings. The date for the premiere performance has not yet been set; but the works will be staged at DuMont's Adelphi Playhouse, New York.

Artists scheduled for the series come from the Metropolitan, the New York City Center, the Chicago Opera, and the Detroit Light Opera. Among the scores being readied for production are works of Mozart, Verdi, Donizetti, Offenbach, Bizet, and others. Modern composers include Strauss, Menotti, Gianinni, Britten and Arthur Benjamin.

One Opera Weekly

DuMont plans to telecast one opera each week and his rights to such programs to last for more than a year. According to HRH Television Features, there will be careful cutting of the full operas, but all important music will be retained. It is estimated that the cost of the individual programs will run approximately $10,000.

Haenschen and two partners, who are the principals in HRH Television Features, have worked for two years to build a series of operatic programs for the general public via television. Herman Hertz will be musical director and Mordecai Bauman stage director. Paul Rosen, in charge of production, of HRH, is believed to be one of the world's youngest opera producers. He is a former student at Columbia and Western Reserve and has put on opera in English throughout the mid-west as well as jazz concerts at New York's Carnegie and Town Halls. Dolores Hayward is HRH's talent director.

La Traviata, the initial opera in the series, has already been completed. The leading roles were sung by Paul Franke, of the Metropolitan Opera; Laurel Hurley, of the Detroit Light Opera Company, and Paul King. The chorus was recruited from the Metropolitan and New York City Center Operas.

Musical Films for TV Library Planned

Twenty-one musical films, featuring the 100-piece Santa Cecilia Orchestra under the direction of Jacques Rachmilovich, have just been completed in Rome. This was the initial step in a production program to establish a television music library of 250 reels of the world's most popular music classics performed by leading American and European orchestras, according to recent announcement by Samuel Bronston, independent motion picture producer, formerly associated with United Artists and Columbia Pictures.

Twenty additional musical reels will be produced in Rome, beginning late next month. Arrangements have already been made with several major European orchestras to film additional subjects for the music library, following the Rome series. Six American orchestras will be used to complete the library. Outstanding vocal and instrumental soloists will be heard in some of the reels, it is announced. Negotiations with two major video networks to handle the entire music library for television are about to be concluded, Mr. Bronston said. The films will also be released for theatrical and 16mm distribution.

Mr. Bronston took Mr. Rachmilovich, who is conductor and founder of the Santa Monica, Cal., Symphony, and an American production crew to Europe to film the first group of films. They were produced at the Cinè Citta Studios in Rome. Before undertaking the series of musical films, Mr. Bronston spent many weeks discussing the project with officials at NBC, CBS, and the DuMont Television Studios, and made six months' study of television possibilities.

Leinsdorf Directs NBC Symphony

Erich Leinsdorf appeared as guest conductor on April 30 in the first of four successive spring concerts with the NBC Symphony Orchestra (NBC, Sats., 6:30 p.m., EDT). The conductor of the Rochester Philharmonic Orchestra has frequently been guest director of the NBC Symphony in the past spring and summer seasons.

Mr. Leinsdorf opened his program with Mozart's Overture to Così Fan Tutte, followed by the same composer's "Prague" Symphony. His readings of these scores, while rhythmically disciplined, were somewhat uninspired. With the closing number, the suite from Stravinsky's ballet Petrouchka, he seemed more in his métier, giving this work a dynamic and vigorous interpretation which brought it to vibrant and glowing life.

Fredric Vonn in New York Debut

Fredric Vonn, pianist, made his New York debut in recital at the Ambassador Hotel, April 26. His diversified program listed works of Bach, Chopin, Debussy, Scriabine, Rachmaninoff, Addinsell, several of these his own arrangements and his Prelude in F Sharp Minor. The pianist played a group of improvisations on themes selected by the audience, and various popular numbers in the styles of famous composers. Among the latter were Tea For Two, in the style of Shostakovich and Debussy; I'll Be Down To Get You In a Taxi, Honey, in the manner of Ravel, and I'll Get By, interpreted as a Bach Fugue.

Mr. Vonn is a versatile artist, possessing a brilliant technic and his performance contained many facets of pianistic excellence. The program's appeal was unusual, and a refreshing variation from customary recital fare. W. A. T.

JANE PICKENS TAKES TIME OUT from her NBC program and her many concert engagements to record Wunderbar from Kiss Me, Kate with Alfred Drake, star of the Broadway hit show, for RCA-Victor.

Jane Pickens Is Versatile Singer

One of the most versatile singers of the day, Jane Pickens, who stars in her own Sunday afternoon series (NBC, 4:35 p.m., EDT), is also successful in musical comedy, as soloist in smart supper clubs, and on the concert stage.

From the time she was old enough to talk, Miss Pickens could carry a tune. When she was only four years old she was already singing three-part harmony (allegedly never off pitch) with her sisters, Helen and Patti. She left school when she was fourteen and was enrolled at the Curtis Institute of Music in Philadelphia as a scholarship student. Her musicianship was so promising that she was granted the privilege of studying under Mme. Marcella Sembrich. She progressed rapidly and shortly was sent to Paris for further coaching with Camille Decreus. Later, she won a three-year scholarship at the Juilliard School of Music.

Sisterly Threesome

But at this time Miss Pickens had a leaning toward the popular, and after a series of family conferences, the three Pickens girls decided to strike forth as a trio in that field. They left their native Atlanta, Ga., and came to New York in 1932. "Discovered" while singing for friends at a party, their first sustaining spot was on a small local station. Within a few weeks, NBC signed them to a three-year contract. They became nationally known through the medium of radio, films, night clubs and other appearances. The sisters might still be a headline singing group if Grace, who served as manager of the trio, Helen and Patti hadn't successively decided to embark on matrimony.

Solo Career Beckons

This left Jane Pickens "high and dry." As a confirmed bachelor girl, she saw no reason to abandon her career in favor of marriage. So she started out on her own. Time has proved she was right. Her reputation as an individual singer has surpassed that built up by the trio. Besides her activities in radio, concert and the rest, she has been signed to an exclusive RCA-Victor recording contract.

Jane Pickens' rise to stardom was not an accident. It came because of hard work in her professional career. Besides her natural attributes of charm, personality, and talent-plus, she has developed into one of the most astute women in the show business. She also has mastered the piano, which she uses very effectively in her concerts.

She is a tall, attractive, blond, and with her friendly smile and lovely voice with a touch of a Southern accent, has become one of the outstanding performers before the public today.

RADIO NOTEBOOK

NBC's RCA-VICTOR SHOW was selected for official opening of National Music Week, when C. M. TREMAINE, originator of the observance 26 years ago, was honored. . . . LUKAS FOSS, American composer-conductor, and official pianist of the Boston Symphony, was guest artist on Concert Previews via WPIX, the N. Y. Daily News Television station, May 8. . . .

CBS Symphony Orchestra returned on the network for annual summer series, May 8. BERNARD HERRMANN is the conductor. . . . Dinner in honor of DR. SERGE KOUSSEVITZKY, retiring conductor of the Boston Symphony, held at the Waldorf Hotel, N. Y., May 10, B/C over WQXR. . . . ADELAIDE VAN WEY, contralto, was recent guest on the TV Wendy Barrie Show with LEE TRACY, in a program of Creole Folksongs, also featured on the Oscar Brand Folk Festival B/C over WNYC. . . .

NELSON EDDY and DOROTHY KIRSTEN return on NBC's Kraft Music Hall series for seventeen weeks, beginning June 2 . . . the GOLDMAN BAND, NAUMBURG ORCHESTRA, CITY AMATEUR SYMPHONY will again be heard over WNYC from the Central Park Mall, N. Y., as part of the City-station's spring and summer schedule of outdoor musical activities.

A novel campaign has been inaugurated in Fort Wayne, Ind., to raise funds for the Philharmonic Orchestra there, by IGOR BUKETOFF, its musical director and permanent conductor, who has initiated a series of local B/Cs every Tues. night over WKJG of a gigantic jackpot radio program called Keep the Music, as well as a series of bridge parties, both aimed to cut the deficit facing the orchestra. With prizes valued at $22,000, the program is designed for telephone and audience participation. . . .

Waring Music Workshop to Open

The Fred Waring Music Workshop will open its third season at Shawnee on Delaware, Pa., on July 10, the veteran NBC maestro announced today. The Workshop will consist of six one-week sessions. In recent years, more than 1,000 choral directors, music educators and community musical directors have attended the sessions. This year three of the six-sessions will be set aside for those who have attended previously.

The 1949 sessions will be limited to 50 registrants each. Waring and members of the Pennsylvanians will teach under the direction of Ennis Davis, in charge of the project.

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Hungarian Quartet

SILHOUETTES By MARY CRAIG

Denis Harbour and Lois Hunt Reveal "Met" Audition Toils

Canadian-born Denis Harbour, whose rich, sonorous voice won for him the 1949 Metropolitan Auditions of the Air, adds to his singing gift a personality for effective stage appearance and fine musicality. He has been singing since at the age of six he entered the Oka (Canada) church choir which was directed by his father. Early education and classical studies were supervised by master-teachers in the French Sulpician and Jesuit orders, under whose auspices he obtained his Bachelor of Arts degree He is also a graduate of the Law department of Montreal University but, as he puts it, "I was not enchanted by the prospect of the practice of law."

Music study and singing having gone hand-in-hand with literary courses, a successful debut over the Montreal radio station gave the required fillip to his innate desire for artistic expression. And subsequent developments which included concerts as well as everything Canada had to offer a soloist in the broadcast field, opened vistas of wider horizons. It was about this time that the young Harbour met Maestro Pelletier, a fellow-countryman, who has been a friend and wise counselor to many aspiring singers. At his suggestion Denis Harbour decided to come to New York and, at least, have expert appraisal of his talent where competition is keenest.

Romance Enters

The day he left Canada for New York he got married! There was to be no "girl I left behind me" in this decisive young man's career. "It was in Quebec City, Sept. 1945," he related. "We had the ceremony, a reception at the Chateau Frontenac and took the plane to New York. I could speak hardly a word of English and we set out to find an apartment." The story of lucky breaks is interesting but undoubtedly the aforementioned personality counted heavily. After much shifting around, they went one Sunday to the church of St. Jean Baptiste and in a little shop near by where rosaries were sold by a French-speaking woman they told of their search. The shopkeeper's steamfitter husband knew of a possibility. The young Harbours went. "At first the man threw us out," Harbour said, "then he liked us and we got just the apartment we desired." Once settled, the bass-baritone began his vocal study with Paul Althouse who told him that if he worked he might achieve artistry. He also started coaching with Alice Nichols—he has learned 12 operas—plus intensive study of English, Italian classics; and language, *mise-en-scène* and interpretative expression with Maestro Marzolla, formerly of La Scala, Milan.

"I owe a great deal to my wife," Mr. Harbour stated firmly. "It is she who has encouraged me to stick. A year ago when a most lucrative offer came for me to return and settle in Toronto she said 'No, we've worked too hard already to take the easier road.' And so we stayed." Mrs. Harbour, brunette and attractive, has a Scottish-French heritage. She is not "in music," which her husband feels is all to the good!

The past season has proven the keenness of her vision and planning. Denis

DENIS HARBOUR

(Photo by James Abresch.)

Harbour sang opera in 67 United States cities in 29 states. He was chosen by Toscanini for the highly publicized Aida broadcasts. For the audition for the engagement, Harbour learned the role of the King in three days. "I made three mistakes and Toscanini only said 'As long as there are no mistakes at the broadcast,' and with that he dismissed me. Several days later I had my contract."

Having previously sung his concert programs and operas exclusively in French, the bass-baritone has had a major chore relearning and re-synchronizing his large repertory. Now, with Mozart, Verdi, Puccini, lieder, contemporary and his delightful French songs at his command he is inclined to frown on translations. "It affords a more international and more complete outlook when one absorbs the integral qualities of the original composition."

It was difficult to decide on Harbour's favorite opera role, "It depends on where and with whom one sings a part," he said. "I particularly like Friar Laurent in Gounod's Romeo and Juliet, because I understand the character and find it a dominant one on stage. But there is Don Bartolo of Rossini and the great bass figure in Mozart's Abduction from the Seraglio. I think I shall just take them as they come and like them all."

We venture to predict that the Metropolitan will find Denis Harbour useful as well as vocally and personally ornamental.

Soprano Tells of Plans

The shrilling of the phone early one March morning waked young Lois Hunt from the depths of sleep. "You see, I had just finished a trek all the way from Texas and I was pretty tired. So there I was, all done up in wave-set and hairpins, with cold-cream on my nose, being told that I had made the semi-finals of the Metropolitan Auditions of the Air. It came as a complete surprise as I hadn't felt at all hopeful."

In answer to queries about the audition ordeal, the soprano said that her first public appearance had been an up-till-now cure for stage-fright. "I was to sing for my Father's Veteran Post and I was scared. But completely. When on stage, listening to the first bars of my *great* number, Musetta's Waltz, I realized that, petrified with fear, I had forgotten to park my chewing gum (a family taboo) and I couldn't start. The audience laughed and laughed. Presumably I haven't been nervous since."

Miss Hunt, telling of her musical background, said that her first ideal was to play the piano well. "My family moved from place to place, and we were always leaving the piano behind. So I decided to be a singer. At least I could take my voice along!

"I had always sung, particularly with my tenor father. But my first teacher made me stop singing. All vocal study had to be done in the studio under her supervision. I had no 'home work.' And this regime, though probably wise, nearly broke my heart. I was in Junior High at the time, was given the lead in the school operetta and had to bow out."

Heard in Concert and Radio

Lois came to appreciate the values of careful study and learned that eventually it "pays off." She went to the Curtis Institute in Philadelphia and made her recital debut in that city in 1946. Radio, concert engagements and a tour of the Midwest in a streamlined version of Flotow's Martha followed.

Her first major oratorio engagement was also in Philadelphia, at the Academy of Music, in Bach's St. Matthew Passion with the Bach Festival Society. The young singer's first entire opera role was Marcelline in Beethoven's Fidelio, which she sang under Frank St. Leger's direction during the 1947 opera festival at Central City, Colo.

Philadelphia called her back for performances with the American Opera Company, directed by Vernon Hammond. Other engagements for the popular artist included the 1948 and 1949 opera seasons with the San Antonio, Texas, Symphony Society; lead-roles in the première of The Princess and the Vagabond, by Isadore Freed, given at Hartford, Conn., last spring and sponsored by the Julius Hartt Foundation, also in the première of the musical comedy Ting-Ling,

LOIS HUNT

produced at Maine's famous Ogunquit Playhouse.

"I've learned more than 20 roles, big and little," Miss Hunt stated, "But everyone has proven useful in repertory building."

A Television Assignment

One of the most thrilling experiences was the television assignment over NBC-TV network for Menotti's The Medium, in which the soprano sang Monica. Being as versatile as she is studious—and pretty—she has a good list of oratorio appearances to her credit: Verdi's Requiem in Schenectady, with a return Messiah date scheduled; The Messiah in Maplewood, N. J.; the Bach B. Minor Mass and Mendelssohn's Elijah in Philadelphia. On the choir side—and there's no finer schooling—she is soloist regularly at Temple Israel, Lawrence, L. I. (Dr. Isadore Freed, director), and is currently guesting as soloist in important New York and Connecticut churches.

For the rest and her spare time, if any, she likes Mozart and upholstering her own furniture; she designs her own recital programs, an unusual idea being to gather the poems of one writer and sing the settings by various composers. She loves her real log-burning fireplace and the New York apartment, complete with handsome husband. "Domestic? Yes—definitely. Between the two of us we make one good cook."

It is probable that a sense of humor, as well as superior musical training and a lovely voice, has helped to bring Lois Hunt quickly to an enviable position on the career road.

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THE CHOIR CORNER By LEON CARSON

The Moravian, a "Singing" Church

IT has been said that the religion of the Moravians is a "singing" religion. After centuries of sincere and successful endeavor and practise they have made it just that. In fact, as far back as the 15th century, one of the charges brought against John Hus of Bohemia—"The Reformer Before the Reformation"—was that he attempted to seduce people by translating his doctrine into song!

To those members of the early Brethren's Church, religion meant life, and music was identified closely with their religion. Each day and every pursuit had its sacred lyrics. It is stated that when one of these early Moravians set forth on a journey, a packet of "traveling hymns" was certain to form a part of his traveler's equipment. He sang the hymns in the solitude of his chamber before retiring or upon arising in the morning. It was music or song that dominated the lives and work of old and young.

The Moravian Church is rich in its hymnology, having produced many hymn-writers of merit from her own members. These hymns are more than hymns; they are real homilies, setting forth the teachings of Christ and of the Church, at the same time offering up the rich spiritual experiences of their writers. There is a wide contrast between the so-called gospel songs of the present time and the hymns of the Moravians, written to dignified stately measures and fervent with the spirit of worship.

Congregational Singing Stressed

It is the congregational singing that provides one of the most striking features of Moravian worship. This is aided greatly by the memorization of hymns, a custom which in other days was practised even more intently than at present. Likewise, instrumental music has its place of prominence. The band makes announcement of the great festal days; it informs the congregation by playing of chorals from the belfry, of the death of members and in the funeral services leads the singing around the grave. The great Easter celebration, as carried out in the larger congregations, would be altogether impossible but for the services of these musicians.

Moravian music belongs to the liturgical church classification and yet in this, as in many other things, the use of the Liturgy is never made compulsory. "The Litany," however, is used regularly in many of the Moravian churches on Sunday morning.

Bethlehem Traditions

The annual festival of the Bach Choir of Bethlehem, Pa., has its roots in the musical traditions of the Moravian Church of that community. J. Fred Wolle, the founder of the Choir, came from a long line of Moravian clergymen and musicians who lived and worshiped with the keen conviction that only the best music could satisfy their religious and social needs. The diaries of early Bethlehem show that the small village was familiar with the symphonic works of Stamitz, Wranitzky, Haydn and Mozart before the 19th century. Mozart opera in the backwoods of Pennsylvania before 1800! The Creation with orchestral accompaniment in 1810! These are only a part of an impressive history.

This early tradition is carried into the services of the Central Moravian Church by a volunteer choir of 57 members and a semi-professional orchestra of 24, an accepted practice. Choruses from Brahms' Requiem, Mendelssohn's 42nd Psalm, Elgar's Light of Life and Palestrina's Missa Brevis are prescribed for certain festival days.

Famed Trombone Choir

The European tradition of Tower Music is perpetuated by a Trombone Choir of 31 members—6 B-flat sopranos, 3 E-flat altos, 11 B-flat tenors, 8 B-flat basses and 3 F basses. This choir does not play in the belfry of the Church on Christmas and Easter, although all other festivals, with the exception of Epiphany and Lent, are announced from the belfry. This does not mean that today's Moravian is less a man than his father, but that slides do freeze up in cold weather!

Twelve members of this choir climb the winding stairs of Lehigh University's Packer Chapel tower to announce the opening of the Bach Festival sessions with their ageless chorales, and then dash down to give the pitch for the Kyrie and Credo of the Mass.

The direction of the foregoing Moravian musical activities is in charge of Prof. Mark Davis, head of the Department of Music at the Moravian Seminary and College for Women, and faculty musical director at Moravian College for Men.

EASTER IN BETHLEHEM

At one o'clock on Easter morning forty citizen-musicians commence with "Sleepers Awake" in the main town square.

BELFRY of Central Moravian Church in Bethlehem.

Organ Dedication at Grinnell College

Virgil Fox, organist, will be presented in recital at the presentation and dedication of the new Aeolian-Skinner organ in Herrick Chapel on the Grinnell College campus, Grinnell, Iowa, Thursday evening, May 19. President Samuel N. Stevens of the college will make the presentation speech and Joseph F. Rosenfield, Des Moines, president of the Board of Trustees and Grinnell graduate of 1925, the acceptance address.

The organ is the gift of President and Mrs. Stevens, with the chime and harp sections presented by Vice-President and Mrs. Louis G. Chrysler and Mrs. Magdalena Stoltenberg. The new organ has a three manual console, with 3554 pipes, an electronic bass, 61 steel bars on the harp and celeste, and 25 tubular chimes.

Fox will present a second, more extended recital Friday morning, May 20. Featured in both of his appearances will be an especially commissioned Grinnell fanfare for organ and brass, written by Henry Cowell, American composer.

Prize for Organ Compositions

Under the auspices of the American Guild of Organists, a prize of $100, plus royalty, is offered by J. Fischer & Bro., to the composer of the best organ composition submitted by any musician residing in the U. S. or Canada. The work is not to exceed five or six minutes in length. The manuscript signed with nom de plume or motto, and with the same inscription on the outside of a sealed envelope containing the composer's name and address, must be sent to the American Guild of Organists, 630 Fifth Avenue, New York 20, N. Y., not later than Jan. 1, 1950. Return postage must be enclosed.

Univ. of Redlands to Hold Church Music Conference

The third Church Music Conference, at the University of Redlands, Cal., June 20 to 29, will draw musicians in this field from a number of States. J. William Jones, director of the department of church music at the University, founded the conference, the first of its kind on the Pacific Coast. This year's faculty, besides E. Power Biggs, who returns by request of many organists, will include Sir Ernest MacMillan, conductor of the Toronto Symphony. Mr. Biggs will play seven recitals. Sir Ernest will give a general course on the technique of conducting, and a closed master class for experts.

Choir Notes

The John Harms Chorus presented Rossini's Stabat Mater on May 1 at the Carl Fischer Concert Hall, New York. Soloists were Iona Harms, soprano; Cleo Fry, contralto; John Campbell, tenor; Donald Wheatcroft, bass; Beatrice Hatton Fisk, organist. John Harms was the director.

Haydn's The Creation was given by the choir of All Angels Church, New York, under the direction of Dr. George Wm. Volkel, organist and choirmaster, on May 8. Soloists were Dorothy Baker, soprano; Thomas Johnson, tenor; Everett Anderson, bass.

Edouard Nies-Berger played recent Guild Chapter organ recitals in Newbury, Mass., and Manchester, N. H., and during May will be heard in recital at Columbia, S. C., for the local A.G.O. chapter. In June he will play a recital in Portland, Me., at the New England Regional Convention of the A.G.O.

At its Whitsunday Festival Service on June 5 at 8 p.m., the choir and soloists of the Chapel of the Incarnation, New York, under the direction of Searle Wright, organist and choirmaster, will present Harold Friedell's Magnificat in E minor, R. Vaughan Williams' Mass in G minor, and Belshazzar's Feast by William Walton.

On April 5 the augmented choir of Emanuel Baptist Church, Brooklyn, under the direction of Henry Fusner, sang the Bach St. Matthew Passion. Assisting conductors were Judson Rand and Arthur Christmann. Soloists, John Campbell, Ralph Magellsen, Bruce Bennard, Glenna Parker, Irene Watson, and Mary Canberg, violinist.

Peter Jensen of St. Mark's Church, Teaneck, N. J., played an organ recital at St. Mark's Church-in-the-Bouwerie, New York, on May 1.

The 26th annual service of Negro spirituals was directed by George W. Kemmer, organist and choirmaster, at St. George's Church, New York, on May 1.

The Plymouth Choir of Plymouth Church of the Pilgrims, Henry Pfohl, director; Thomas Needham, organist, and Mildred Dilling, harpist, were featured in a half-hour telecast on the WNBT network Easter Sunday afternoon under the auspices of the Protestant Radio Commission. Dr. L. Wendell Fifield, minister of the church, was the speaker. Another recent activity of the choir was the presentation of The Crucifixion (Stainer) on April 10, in the church, with William Cooper, tenor, and William McCully, bass, as soloists.

MUSIC FOR THE CHOIR LOFT

Reviewed by LEON CARSON

SATB

REST IN THE LORD, MY SOUL, by Lowell Riley. Carl Fischer, Inc., N. Y. 20c.

A straight-forward, well harmonized anthem for 4-part chorus of mixed voices. Text by Maltbie D. Babcock. To be sung a cappella. Piano accompaniment for rehearsal only. No incidental soli. Normal tessitura. Suitable general service. 8 pages.

A PRAYER FOR LIGHT, by Carl F. Mueller. Carl Fischer, Inc., N. Y. 16c.

A serious and well constructed anthem for 4-part chorus of mixed voices, with soprano and alto soli. Text by Constance Milman. To be sung a cappella, by a well-trained choir. Piano accompaniment for rehearsal. General vocal tessitura normal, but requires low contralto voices for proper balance. Suitable for general or communion services. 6 pages.

CHRIST SUFFERED FOR US, by Theodore F. Fitch. Carl Fischer, Inc., N. Y. 20c.

An unusually fine and somewhat difficult 4-part anthem for chorus of mixed voices—to be sung a cappella; piano accompaniment for rehearsal. Text adapted from I Peter 11:21-24 and I Peter IV:11. Vocal tessitura easy throughout. To be completely effective, a well balanced, efficient choral group should assume its presentation. Suitable communion, general service. 7 pages.

BENEDICTUS ES DOMINE, by George S. Dare. G. Schirmer, Inc., N. Y. 16c.

A smoothly singing, spirited composition for 4-part chorus of mixed voices, with organ accompaniment. Music well written and harmonized in conventional fashion, and with easy vocal tessitura. Suitable for small or large choir groups. 7 pages.

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THE DANCE By ROSALYN KROKOVER

Ballet Theater Gives Revivals; Shearer and Ana Maria Appear

It is gratifying to report that Ballet Theater has been playing to full houses at the Metropolitan Opera House, with the possible exception of some scattered matinees. No further proof is needed to prove that the company has won its way into the hearts of its followers. True, with a $3 top, even in a house the size of the Met, it is virtually impossible to make ends meet, since ballet is an expensive proposition, but one hopes that the management can find some way to keep this excellent company before the public. By maintaining the high artistic standard which the company has set for itself during the first ten years of its life, and by careful, shrewd manipulation on the part of the administrators, there surely should be enough active interest aroused throughout the country for an assured future. This also would prevent the necessity of breaking in new solo dancers and a new corps de ballet. For, granting the superiority of Ballet Theater over comparable organizations, the current season's performances sometimes were shaky because of so many new dancers.

First Romeo and Princess Aurora

Naturally when there is about a fifty per cent turnover in personnel, a ballet like Tudor's Romeo and Juliet is going to suffer acutely, and suffer it did on its first performance of the season on April 21. Hugh Laing and Nora Kaye were, of course, excellent as Romeo and Juliet, as were Tudor's Tybalt and Diana Adams' Rosaline. But in a work of such magnitude and detailed sensitivity, everyone, no matter how slight his part, must be in line with the style. Most of the lesser characters appeared to have been at their first costume ball without even having had the opportunity of previously trying on the costume. If anyone of them so much as ever glanced at a picture of the period, or read the play, they gave little evidence of the fact. This is a great interpretation of Shakespeare's work in terms of movement, and it deserves the best in performance.

Balanchine's version of Princess Aurora is different from any we have seen here, and in some respects better. He has achieved more of a continuity in the work as a whole, and it has been considerably lengthened. There are more variations, too, and in that respect the present conception resembles that of the Paris Opera Ballet. The Princess and Prince were danced by Nana Gollner and John Kriza, in a hit and miss fashion, one might add. The Variations by Lillian Lanese, Janet Reed, Dorothy Scott, Ruth Ann Koesun and Diana Adams were all creditably performed, in spite of faulty tempi from the orchestra. The Pas de Trois with Vance, Vollmar and Godkin was charming, while the Bluebird Variation as danced by Youskevitch and Tallchief was dazzling and technically perfect, though here too there were some discrepancies in tempi. Swan Lake with Kaye and Youskevitch were also on the program.

Gollner in Giselle

The first Giselle of the season was given on April 22; it was danced by Gollner and Youskevitch. The latter was, on all accounts, the best Albrecht we have seen. He not only dances the part but makes it live and breathe. Somehow Gollner was not entirely convincing on this occasion. There was little subtlety in the transformation of emotions in the first act, though in the second act she brought the necessary quality to her work. Diana Adams has developed into fine Myrtha but the corps de ballet in general was a bit ragged.

Princess Aurora was repeated, with Kaye this time dancing the Princess, and Kriza again the Prince. This was a better performance as far as the two central figures were concerned, but there was quite a bit of meddling with the Variations, possibly because Janet Reed (partnered by Eric Braun) doubled in the Bluebird, which ended in some messy stage business. Another replacement, Wallace Seibert in the Pas de Trois, acquitted himself nicely. The program closed with Interplay.

Original Cast for Fancy Free

There are few announcements the management could make that would cause more excitement than an original cast performance of Fancy Free. On April 24, Jerome Robbins, Harold Lang, Shirley Eckl and Rex Cooper—none now with the company—were recruited for the bangup affair. Muriel Bentley, Janet Reed and John Kriza, who rounded out the cast, are of course Ballet Theater members. Truth to tell, a great deal of the dancing appeared to be in the improvisatory vein on the parts of Robbins, Lang and Kriza, but the peppy flavor was all there and the huge audience was more than satisfied with what it got. On this program were also a repeat performance of Romeo and Juliet, the Grand Pas de Deux from the Nutcracker danced by Gollner and Youskevitch, and a well-paced Gala Performance. The latter, danced for the first time this season, had Kaye, Gollner and Reed in the Russian, Italian and French ballerina roles, assisted on the male side by Tudor and Braun. Dorothy Scott, the new First Coryphee, has a fine grasp of the necessary satirical touch of the part, and she gets the points across without being too obvious.

Apollo and Pillar of Fire

The only performance of the Balanchine-Stravinsky Apollo, and the first Pillar of Fire, were given on April 27. Youskevitch, Tallchief, Kaye and Adams danced the leading parts in Apollo, but with the exception of Tallchief their hearts did not appear to be in it. The Balanchine idiom in this work is not particularly suited to Youskevitch, and many of his movements and postures appeared inhibited and conscious. Kaye and Adams went through the motions accurately but mechanically. Tallchief, being the definitive interpreter of Balanchine that she is, naturally was the shining light. However, since the ballet itself does not stand up too well and impresses as being dated in treatment, its permanent omission from the repertoire would not be too much of a loss.

Pillar of Fire had several familiar principals. Kaye, Laing and Tudor are the ultimate in the dramatic potentialities of the ballet as Hagar, The Young Man from the House Opposite and The Friend. Janet Reed, though, lacks the necessary malicious overtones for the Youngest Sister. (Since Annabelle Lyon left the company, Norma Vance has been the best interpreter of that role.) And it is doubtful if anyone will ever be able to replace Lucia Chase as the Eldest Sister. Mary Burr, who danced the part on this occasion, was completely negative in every respect.

Kriza in La Fille Mal Gardée

La Fille Mal Gardée had Kriza and Godkin in the roles of Colin and Alain, with Gollner and Caton again as Lisette and her mother. Kriza is better cast in this part than Youskevitch. He is fresher, more down to earth, more humorous, whereas Youskevitch is never far from the Prince of Swan Lake. Caton does a fine job in his impersonation of Mme. Simone, and Gollner's Lisette has improved considerably since the first performance. Godkin turns in a pretty believable characterization of Alain, with some expert dancing to boot.

Max Goberman and Daniel Saidenberg were the conductors.

Shearer at Carnegie

Sybil Shearer, who has made her headquarters in Chicago for the past few years, returned to New York for a Carnegie Hall recital on April 24. Miss Shearer, on this occasion, completely ignored all theatrical trappings. She used the stage just as it is set for recital purposes; there were no curtains, no drapes, no makeup, nor were there lighting effects except for one streak across the stage which remained immobile throughout the program. This was perhaps designed to give the impression of a sunbeam and the great open spaces.

The dances were numbered rather than named—First Dance, Second Dance, etc.—and the music was interpreted in abstract dance forms. Music by Bach, Scarlatti, Corelli, Schubert, Bartok and Moussorgsky was used. Miss Shearer has a marvelously trained body that responds to every wish, and she moved gracefully, employing an almost limitless vocabulary. For sheer beauty of movement in relation to music the Bartok was particularly successful. While in some of the dances opinions may vary as to the validity of how she interpreted certain music, there can be no doubt about this dancer's sincerity, integrity and seriousness of purpose. Marion Hall played the excellent accompaniments.

Ballet Español Ana Maria at Ziegfeld

Three programs were given by Ana Maria and her company of 30 dancers at the Ziegfeld Theater on April 24, 27 and 29. No expense was spared. There was a fairly large orchestra under the direction of Alberto Bolet, and lavish costumes and scenery for three major works, one of which was presented on each of the three evenings, in addition to divertissements.

The first evening brought El Sombrero de Tres Picos (The Three Cornered Hat) with striking decor and costumes by Salvador Dali; on April 27 El Amor Brujo was performed with decor by Fernando Tarazona and costumes by Ana Maria; and on April 29 Capricho Español was offered, with Fernando Tarazona again responsible for the decor. Ana Maria's choreography, in all three works, was generally unimaginative. The colorful sets and costumes furnished most of the visual interest.

Popular folk dances and original choreography to pieces by Albeniz, Granados, Roig, De Falla, Turina, Sarasate and others, were included in the divertissements. Ana Maria has developed considerably since last seen here, and her heel work was at times quite commendable, but a sense of line and the finer points of the art still escape her. There was quite a bit of talent in the supporting company. After Roberto Iglesias toned down a bit he proved to be a vigorous dancer with fine potentialities, while Salvador Castro is a natural mime with a winning personality. Other dancers listed individually were Juan de Leon, Antonio Ruiz Jimenez, Martin Caro, Rafael Alfaro, Aurea Irigoyen, Raquel de Monterrey, Aida Ramirez, Carmen Lopez, Gloria Palacios, Olga Prego and Aurora Pena. Carlos Montoya and Jose Vidal, guitarists, accompanied the Flamenco dances which always closed the first portion of the programs. Luis Borbolla and Silvio Masciarello were the pianists.

Rita and Rozzino Make Concert Debut

The well-known Spanish dancers, Rita and Rozzino, gave their first Carnegie Recital Hall concert on April 30. In a program of about 18 dances, many forms were embraced, ranging from the Jota, Classic Bolero, Farruca and the Ritual Fire Dance to a satire such as Rondalla Aragonesa (The Bullfighter and the Bobbysoxer). It was evident that both Rita and Rozzino are experienced performers but it would have been more to their advantage if they had done fewer dances and employed more contrast. This was especially true of the first half of the program. Raymond Sachse was the able accompanist.

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BOSTON

Koussevitzky's "Vale" Marked by Gala Concerts and Civic Dinner

By JULES WOLFFERS

Boston

As the final notes of the Beethoven Ninth Symphony sounded in Symphony Hall for the 24th and final program of the season on April 30, Serge Koussevitzky faced his audience for the last time as music director of the orchestra.

Thus ended an era in Boston, one which saw the orchestra raised to the highest level in the respect and esteem of the musical world, and the orchestra and its conductor become a positive force in the shaping of modern musical history.

One can speak of this golden age in the past tense. Not so of the conductor that caused it. While Koussevitzky is no longer the active leader of the Boston Symphony, he still continues as director of the Berkshire Festival and Berkshire Music Center. Further, he will return to the scene of his largest labors next season to lead the orchestra, not as guest, but as honored and revered *paterfamilias* with the title of Music Director Emeritus. In between there are scheduled several appearances as guest director both in this country and abroad. It is safe to say that Koussevitzky will be unable to accept all the invitations he has already received. Despite his seventy-five years, which make the active full-time direction of a major symphony orchestra too heavy a burden, in fire, ardor, enthusiasm and drive, the man remains ageless.

Pioneer for New Music

It is not only as a great conductor that Koussevitzky fills a unique place in the annals of American music. There are, after all, other great conductors. It is as educator and fosterer of talent that we must pay special tribute. Coming to one of the most conservative audiences in the world in 1924, Koussevitzky had the courage to introduce new music in the face of apathy and even open hostility. He has consistently championed the cause of the living composer while at the same time presenting the whole range of standard repertory from the pre-classics through the finest output of the 19th century. Nor has there been the slightest trace of nationalism or sectionalism. All nationalities have received the full measure of devotion and skill that Koussevitzky had at his command. Surely such a catholic taste is in itself no mean thing.

Not content only with what was at hand, he has made provision for the living present and the imminent future. A whole new generation of composers, players and conductors owe much to the man who founded the Berkshire Music Center, to the man who has sought out and encouraged the gifted, to the man who has given the benefit of his own talent and experience to those ready to carry on the torch.

We could fill many pages with a bare outline of Koussevitzky accomplishment but it is also our bittersweet duty to record the last days of his tenure.

The Valedictory Programs

For the 23rd pair on the regular Friday-Saturday series, Koussevitzky performed the Bruckner Seventh followed by Wagner's Siegfried Idyll and Overture to Tannhaeuser. The majestic Bruckner was received with respect and attention in a completely favorable atmosphere. The Wagner items brought down the house.

Beethoven's First and Ninth Symphonies were selected for the closing program. After a magnificent reading of Opus 21 came an interpretation of the Opus 125 that transcended the notes to realize the composer's intention to the full. The chorus of the Harvard Glee Club and Radcliffe Choral Society (G. Wallace Woodworth, conductor) sang with fervor, and the quartet of soloists—Frances Yeend, soprano, Eunice Alberts, contralto, David Lloyd, tenor, James Pease, bass—brought beauty, order and logic to their not altogether grateful parts.

At the end, the entire audience rose en masse to cheer and applaud. The prolonged demonstration brought Koussevitzky back time and time again until, finally, the conductor, in a voice choked with emotion, bade farewell to the audiences he has served for twenty-five years.

Civic Farewell Dinner

Two days later, in the same hall, a civic farewell dinner was tendered the retiring music director. It was here that announcement of Koussevitzky's appointment as music director emeritus was announced to the capacity attendance. After tributes by Lewis Perry, Robert Cutler and the Reverend Theodore P. Ferris, came presentations: from the citizens by Allan Forbes; from members of the orchestra, by Richard Burgin; from the trustees, by Henry C. Cabot; and from the Friends of the Boston Symphony, a scroll containing the names of those contributing to the Koussevitzky Anniversary Fund together with a check for $159,000, by Edward Taft.

Yet the most touching offering of the evening was a musical one presented by the Tanglewood Alumni Association—a cantata composed for the occasion, In Grato Jubilo, to the text by David McCord. Six Boston composers pooled efforts and while each writer employed his own individual idiom, the sum total proved to be a unified and well integrated work excellently conducted by Lukas Foss and well-played and sung by a small chamber orchestra and a chorus of female voices. The composers were Irving Fine, Daniel Pinkham, Gardner Read, Allen Sapp, Herbert Fromm and Lukas Foss. Phyllis Curtin was a thoroughly artistic soprano soloist and Eunice Alberts sang her contralto aria with rich, beautiful tone. The chorus was prepared by Lorna Cooke de Varon.

The evening closed with a few simple but moving words by Dr. Koussevitzky, in which he expressed his thanks and gratitude; but as if reluctant to let him go, there was an impromptu reception backstage.

Thus ended a chapter in Boston's musical life.

Isadore Freed Works Given

Among artists who sang songs by Isadore Freed in recital and with orchestra this season are Lucille Manners, Brenda Lewis, Margaret Burtaine, Ruth Brahl, Anna MacDonald and Ruth Becker. Mr. Freed's Piano Sonata and other piano works have been played in New York and on tour by Harry Davis, Leonard Seeber, Ray Lev and Madelyn Robb.

IN VIRGINIA . . . L. to r., Cary McMurran, conductor; Dorothy Overholt, mezzo-soprano; Caleb Cushing, baritone; in Newport News, Va., where they were heard in two concerts of sacred music last month, with the Peninsula Choral Society and Peninsula Orchestra. Helen Boatwright was the soprano soloist.

Leonard Rose, Seymour Benstock and David Freed programmed the Freed Passacaglia for cello, and Karen Tuttle gave several performances of the Viola Rhapsody. The composer's choral suite Postscripts for women's voices was given by groups throughout the country. The WQXR String Quartet premiered the Third String Quartet and Triptych for Strings at an all-Freed concert in New York. Another program of Mr. Freed's works is scheduled for May 18 at the Julius Hartt Musical Foundation in Hartford as part of the Institute of American Music.

Altoona Civic Symphony Marks 20th Anniversary

The Altoona (Pa.) Civic Symphony, Russell Gerhart, founder and conductor, is celebrating its 20th anniversary this season. The series opened on Oct. 21 with Helen Jepson, soprano, soloist, and continued with Mischa Mischakoff, violinist, Dec. 2; Jan. 13, mid-season "pop" concert; Feb. 24, Beveridge Webster, pianist; March 31, Bernard Greenhouse, cellist. On May 5 Alec Templeton, pianist, will be soloist in the spring "pop" concert. Several new orchestral works are included on the programs; among contemporary composers represented are Rudolph Ganz, Leroy Anderson, George Frederick McKay, André Ribaupierre and others.

The Johnstown (Pa.) Symphony, also with Mr. Gerhart as conductor, began its current schedule in October with Mischa Mischakoff, soloist. Subsequent events have been the mid-season "pop" program in December, and a concert the end of January assisted by a choral group (men's, women's and mixed chorus), directed by Allo Weiladt.

Marisa Regules Touring South American Cities

Marisa Regules, Argentine pianist, flew from New York to Rio de Janeiro on May 2 for a sold-out tour of South America—her second visit to her native country since her American debut here in 1941, her last South American tour having been in the spring and summer of 1946. The pianist's itinerary begins in Rio, where she will give six recitals under the sponsorship of the Cultura Artistica, and make two appearances with symphony orchestra. Recitals in Sao Paulo follow—also a performance there of the Schumann Concerto with an orchestra conducted by the composer, Carmago Guarnieri, and then further hearings in Porto Allegre.

During the first part of June, Miss Regules will begin a series of 40 engagements in Argentina, including six recitals at the Teatro Colon in Buenos Aires. Two will be devoted to the entire Iberian Suite by Albeniz; another to the complete Goyescas of Granados, and a sonata dedicated to Regules by the young Garcia Morillo, music critic of La Nacion in Buenos Aires will be given.

The pianist has been chosen to record the sound track for an Argentine movie based on the life of Granados. Several orchestra and radio engagements complete her Argentine schedule. She also has orchestra and recital dates in Uruguay and Chile. Miss Regules will return to New York in late September.

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Joseph Brunel	Paul Kent Nero
Rachelle Carlay	Djina Ostrowska
Peter Chambers	Bernard Parronchi
Freeda Cluff	John H. Patrick
Lorenza Jordan Cole	Edith Pengilley
Rosabelle De Long	William Reid
John Dudley	William Royal
Christina Fonteyn	Marian Rudley
William L. Gomory	Charles A. Ruetschi
Adele Jackson	Francis Rynas
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CHICAGO

Symphony Closes Season and Announces 1949-50 Schedule

By DOSHA DOWDY

A MOST unique season in the 58 years' history of the Chicago Symphony Orchestra—the first without a permanent conductor—closed with the concerts of April 28-29, under the direction of Charles Munch, sixth of the season's guest leaders.

It was fitting that Mr. Munch should program for these concerts, and those of the previous week, works of his compatriots which he interprets with such distinction. These included three first performances by the Chicago Symphony—Roussel's Symphony No. 4; a suite from Rameau's Dardanus, arranged by Vincent d'Indy, and Honegger's Symphony No. 4 ("Deliciae Basilienes"), as well as works by Ravel and Berlioz The latter composer's "Harold in Italy" Symphony was given a distinguished reading, with Milton Preves, first violist of the orchestra, as soloist.

Ossy Renardy, violinist, was heard in Paganini's D major Concerto for Violin, No. 1, at the concerts of April 21-22. Mr. Renardy is remarkably gifted, but revealed in this performance mostly a brilliant display of pyrotechnics. It was regrettable that so fine a talent should not have been heard in a work to challenge other phases of his artistry.

The orchestra was at its best during the final weeks of the season under Mr. Munch. A memorable "grand finale" was achieved with a performance of Ravel's second suite from Daphnis et Chloe—so colorful, so intense, and so touched with poignant beauty as to stir the audience to bravos and cheers. These tributes brought the conductor back many times to receive the enthusiastic expressions of praise, in which the orchestra joined but refused to share the honors.

Orchestral Plans Announced

Edward L. Ryerson, president of the Orchestral Ass'n, in his annual address given at the closing Thursday night concert, expressed appreciation for the support given the orchestra this season (1,592 subscribers responded with a total of $181,108.31). He voiced the hope that this patronage might be continued, to make possible the underwriting of an estimated deficit of $155,000 for 1949-50 ($11,000 less than that for the season just ended).

The retirement of two section chiefs with the close of the season, and their successors were also announced by Mr. Ryerson. Those retiring are Vaclav Jiskra, first bass, who started with the orchestra as principal in 1908, and Robert Lindeman, first clarinet since October, 1923. Both were given silver plates inscribed and presented by the Orchestral Association, as a token of appreciation. Jiskra, it was announced, will be succeeded by Warren A. Benfield from the first stand of the Philadelphia Orchestra, and previously with the St. Louis and Minneapolis Symphonies. Radivoj Lah, from the first stand of the Minneapolis, will become second bass, with the designation of assistant first. Mitchell Lurie, formerly principal clarinetist of the Pittsburgh Symphony, will succeed Lindeman. Other changes include the promotion of Sherman Walt to first bassoon, succeeding Hugo Fox, who will leave the orchestra after 27 years of service. Rocco Germano, formerly first violist of the New Orleans Symphony, will join the viola section.

Plans for the 28 weeks' season of subscription concerts include the engagement of eight guest conductors (two of whom, Victor DeSabata and Rafael Kubelik, will make their first Chicago appearance) and 13 soloists, four making debuts with the Chicago Symphony (Kathleen Ferrier, Solomon, Eugene Istomin and Ebe Stignani). There will be 18 Saturday evening concerts and 12 Young Peoples' Concerts under the Associate Conductor, Tauno Hannikainen, with soloists scheduled for each.

Visiting orchestras announced for the coming season are the Pittsburgh Symphony, under Paul Paray with Syzmon Goldberg, soloist; the Houston Symphony under Efrem Kurtz and Rudolf Firkusny; the Indianapolis Symphony directed by Kostelanetz with Lily Pons; and probably the Minneapolis Symphony under its new conductor, Antal Dorati.

San Carlo Opera Series

The San Carlo Opera Company's brief Chicago season in the Civic Opera House (April 23 to May 1) began with the usual Aida. There were ten performances of varying standards, some excellent, but including a final afternoon hearing of Traviata that was little more than a travesty. The last night presented a repetition of Carmen, in which Martha Larrimore gave an effective and high-spirited portrayal of the title role, though lacking great charm or subtlety.

Butterfly, Faust and Rigoletto were given the best over-all performances. In the last-named work two leading artists new to Chicago opera-goers were David Poleri, tenor, a valuable "find," with a fresh, freely emitted voice of singular beauty; and Herta Saffy, coloratura soprano, who was later heard also as Lucia. The latter was secure in her roles, giving portrayals graceful and poised, if sometimes rather studied, and with good musicianship and pitch as further assets, though the voice was not always consistently well produced. Her further appearances will be heard with interest.

Outstanding in the company were Mina Cravi, whose beautiful voice and artistry were heard too infrequently; Hizi Koyke, welcomed back as a favorite interpreter of Madame Butterfly; Stefan Ballerini, whose excellent portrayal of the title role of Rigoletto would do justice to far finer opera companies; and George Chapliski, versatile and gifted baritone, routined in the traditions of opera. Selma Kaye, talented both vocally and dramatically, was an asset to the company.

CARMEN CAST . . . Artist-students of Lola Fletcher appearing in the Bizet opera at the Eighth Street Theater on May 22, William Fantozzi, conductor. Seated, l. to r.: Carola Smith (title role), Miss Fletcher, Evelyn Reynolds (Mercedes), Dorothy Schild (Frasquita); standing, Allan Keller (Remendado), Frank Richert (Morales), Miles Nekolny (Escamillo), John Hurley (Don Jose). (Don Jose).

Pro Musica Trio Presented at Casino

The appreciation expressed by the audience which filled the Music Hall of the Casino Club on April 27 attested the delight felt in the Pro Musica Trio and the musical satisfaction which it afforded. The trio (Nina Mesirow-Minchin, founder and pianist; Ennio Bolognini, cellist; Fritz Siegal, violinist) on this occasion was presented by the Chicago Chamber Music Society in the first concert of the season under the sponsorship of this organization. The program contained Beethoven's Trio in B flat major, op. 2, and Gaspar Cassado's Trio in C major. The works, strikingly contrasted, were equally well interpreted and were given the highly polished and artistic performances one hears from this ensemble. Two request encores were added at the request of the audience.

Krakow Sinfonietta Closes Season

On May 1, at the Eighth Street Theatre, the Krakow Sinfonietta, with Leo Krakow conducting, gave its final concert of this season. A program ranging from Corelli through Handel, Berkley, Debussy and Tchaikovsky was well calculated to display the varied talents of the group. Of the concerted numbers, a Corelli suite came off best in the matter of accurate and flexible ensemble playing. However, the high spots of the day were the Handel Concerto for harp and string and Debussy's Danses Sacre et Profane, with Alberto Salvi as solo harpist. Mr. Salvi's colorful and sensitive performance emphasizes the scope of the harp as a solo instrument. While a busy schedule of teaching and orchestral work has limited his concert activities of late, his infrequent appearances still remind audiences that he is one of the true virtuosi of his instrument and a concert soloist of first rank whom to hear is a pleasure.

The prize-winning composition in a competition for an original suite based on Jewish Folk melodies (sponsored by Jewish Women's Organizations) was given its premiere by the Krakow Sinfonietta on the program of the March 20 concert. The composer of the winning composition was Sam Raphling, a former Chicagoan, winner of numerous prizes, among which was last year's Fellowship of American Composers. H. L. B.

Miquelle in Recital

Georges Miquelle, former first cellist of the Detroit Symphony, with John Sweeney, III, at the piano, appeared in recital at Fullerton Hall on April 19, in a program listing Breval's Sonata in G major, Bach's Suite in C major for unaccompanied cello, and Beethoven's Sonata in A major, opus 69, No. 3, as well as shorter pieces by Chopin, Granados, Sarasate and others. The Bach and Beethoven particularly displayed Miquelle's artistry to great advantage, pointing up as they did his technical mastery of his instrument, the great variety and beauty of his tone, and the musical insight of his readings. To this reviewer the Beethoven was especially welcome, since there have been so few

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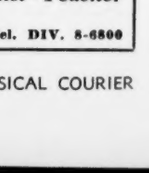

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opportunities in the past two or three Chicago concert seasons to hear a live performance of that most beautiful score. Mr. Sweeney's piano work was both intelligent and sympathetic. H. L. B.

Business Men's Orchestra Concert

The Chicago Business Men's Orchestra, conducted by George Dasch, had Vivian Della Chiesa, soprano, as soloist at the season's final concert on May 2 in Orchestra Hall. In arias from Mozart and Mascagni operas and a group of short songs, Miss Della Chiesa sang beautifully, though hampered by the orchestra's lagging accompaniment. A somewhat wobbly performance of Schumann's "Spring" Symphony was the chief orchestral item on the program.

H. L. B.

Reinhold Schmidt for U. of Kansas

Reinhold Schmidt, noted bass-baritone, widely heard in opera, concert, oratorio and radio, has been granted a year's leave of absence from the Chicago Musical College. During that period Mr. Schmidt will head the Voice Department at the University of Kansas, Lawrence, Kan.

Hazel Peterson's Activities

Hazel Peterson, well-known concert soprano, and member of the artist faculty of Bradley University, was presented in recital recently at Bradley Hall in a Swedish folksong recital given in costume. She was assisted by Dean C. Howard and Kenneth Kincheloe, clarinetists.

Other appearances of importance by Miss Peterson during the spring season include those as guest artist in a group of American songs given at a reception in Champaign, Ill., honoring Mrs. Charles Pardee, president of the Illinois Federation of Music Clubs, and as soloist with the Peoria Symphony Orchestra under Rudolph Reiners, in Elisabeth's Prayer by Wagner.

Rudolph Reuter's Engagements

Rudolph Reuter's activities include many fields. His most recent recital was in a two-piano concert with Louis Crowder, of Northwestern University. He played an extensive group in an all-American program on April 27 (on Jan. 18 he gave three compositions of Chicago composers). Other appearances were as guest pianist with the Symphony Quartet, for the Federation of Music Clubs, and for a concert at the Cliff Dwellers, appearing in the Schumann and Brahms quintets. Mr. Reuter was heard in the Allen Spencer benefit concert, playing solos and the Franck Piano and Violin Sonata with Concertmaster John Weicher. He has also been on tour with the Symphony Quartet, and with his trio (of which Concertmaster Weicher and solo cellist Dudley Powers of the Chicago Symphony are the other members) which appears soon at the State College in Michigan. Last season Mr. Reuter lectured in the downtown series of the University of Chicago, and played the Franck Quintet with the Fine Arts Quartet in the University's Mandel Hall series. He recently gave a solo recital in Reading, Pa.

Cleveland Plans 1949-50 Season

CLEVELAND. — Announcements for the season 1949-50 promise one of musical brilliance. The Musical Arts Association, operating the Cleveland Orchestra, is extending its season to 24 pairs of symphony concerts, the usual number of Twilight concerts under Associate Conductor Rudolph Ringwall, who will also conduct the special Children's Concerts. Eighteen of the 24 subscription concerts will be led by George Szell in his fourth year at the helm. Guest conductors are Bruno Walter, Mitropoulos and William Steinberg; soloists so far announced are: Artur Schnabel, Clifford Curzon, Leonard Shure, Eugene Istomin, Rudolf Serkin, Casadesus and Byron Janis, piano; Szigeti, Isaac Stern, Josef Gingold, Ginette Neveu, Szymon Goldberg and assisting concertmaster Jacob Krachmalnik, violin.

After a sabbatical year, Mrs. Emil Brudno is returning to the managerial field, rechristening her course the Brudno Concerts. She will present at popular prices: Solomon (local debut); Ernesto Lecuona in a program of Latin-American Music with his own orchestra, two singers and two dancers; the Hortense Monath Quartet; Frances Magnes; Eleanor Steber; also the Columbus Philharmonic Orchestra, Izler Solomon conducting the premiere of Kenneth Wolf's Piano Concerto, with the young composer at the piano.

Giacomo Bernardi is announcing fifteen attractions for the coming year. Eight of these comprise a course—the Charles L. Wagner Opera Company in Cavalleria Rusticana and Pagliacci; Vronsky and Babin, duo-pianists; Ljuba Welitsch (local debut); the Philadelphia Orchestra; Ballet Russe de Monte Carlo; Jascha Heifetz; Myra Hess, and Italo Tajo. There will be seven single events, not included in the course: The First Piano Quartet, the Ballet Theatre in two performances, the Don Cossacks, Horowitz, Jussi Bjoerling and Oscar Levant.

In addition there will be concerts by the many Cleveland organizations, such as choral, chamber music and the Art Museum events, as well as local artist appearances. ROSE WIDDER.

ASCAP Elects Officers

Re-election of Fred E. Ahlert as president, and the election of other officers of the American Society of Composers, Authors and Publishers (ASCAP) took place at the annual meeting of the ASCAP Board of Directors in the society's headquarters in the RCA Building, Radio City, New York, April 28. Mr. Ahlert has been a member of the board of directors since 1933. He was elected to the presidency April, 1948. Other officers elected are:

Saul H. Bourne, head of the music publishing house bearing his name, vice president; Otto A. Harbach, librettist and songwriter, vice president; George W. Meyer, composer, secretary; Louis Bernstein, music publisher, head of Shapiro Bernstein & Co., Inc., treasurer; Donald Gray, head of the H. W. Gray Music Co., assistant secretary; Frank H. Connor, head of Carl Fischer, Inc., music publisher, assistant treasurer.

Mr. Ahlert has been a member of the Society since 1920. He is composer of popular songs, including I'll Get By, Mean to Me, I Don't Know Why, I'm Gonna Sit Right Down and Write Myself a Letter, Life Is a Song, Where the Blue of the Night Meets the Gold of the Day. Before election to the presidency of ASCAP he had served continuously from 1933 upon many of its committees. At the annual meeting of the society last month, Mr. Ahlert reported the writer membership had reached a total of 2,041 and the publisher membership, 361.

PLAN AUSTRALIAN TOUR . . .
The English Duo, Viola Morris, soprano, left, and Victoria Anderson, contralto, will fly to Australia in June for their fourth visit there. They will appear for the Australian Broadcasting Commission and for the Arts Council, also spend some time with their families. The two return to the United States at the end of September to open a transcontinental tour, beginning on the West Coast. They will give another Town Hall recital in New York. (Photo by Marcus Blechman.)

Goldman Band's 32nd Annual Series

The Goldman Band, conducted by Edwin Franko Goldman, will hold its 32nd season of free outdoor concerts in Central and Prospects Parks, New York, June 17 to Aug. 15, it is announced by Harry F. Guggenheim, president of the Daniel and Florence Guggenheim Foundation, which supports the series. A first performance of Robert Russell Bennett's Suite of Old American Dances, with the composer conducting, and new works by Virgil Thomson, Miaskovsky and Dr. Goldman are announced for the opening program. Wagner's funeral music in memory of Weber will have its first band performance in this country during the series. Richard Franko Goldman is associate conductor.

Trapp Family Plans "Sing Weeks"

The Trapp Family Singers will hold four ten-day "Sing Weeks" at their Music Camp in Stowe, Vt., July 4 through Aug. 25. The sessions are dedicated to the premise that a person without previous musical training and with no special gifts can progress, in ten days, from singing simple, familiar rounds to polyphonic choral works and master a repertoire of classics on the end-blown wooden blockflute or recorder. Maria Augusta Trapp, mother of the singers, will lead the music campers in an hour's study and practice of European and American folk dances each evening, and an innovation on this year's schedules will be two series of lectures, one by Father Franz Wasner, the family's music director, on Important Periods in Musical History, and one by Mrs. Trapp on Active Recreation in the Home. Class and individual instruction is given by Maria Trapp in the playing of the recorder. From Aug. 15 through 25, the program will be designed primarily for those who have been at the camp in previous summers and wish to progress to more advanced repertoire. As formerly, scholarships are being offered to 50 high school and college students between the ages of 16 and 25 who will assist the members of the Trapp Family with various kitchen and household chores.

Approximately 600 persons from all parts of the United States and Canada will participate this year. The camp has been attended by over 3,000 since its inception in 1944.

Francescatti to Visit Israel

Zino Francescatti leaves for Paris via Air France on May 16 for a vacation and to appear in joint recital at the Lucerne Festival with Robert Casadesus on Aug. 15. On Oct. 20 he leaves for his first tour of Israel, a minimum of 12 concerts. The violinist returns here the end of November to celebrate the tenth anniversary of his debut in this country.

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NEW YORK CONCERTS: Spring Events Bring Recital Finale

CARNEGIE HALL

ORATORIO SOCIETY OF NEW YORK SINGS MASS BY BACH

The Oratorio Society, following tradition, gave its 23rd annual complete performance of the Bach Mass in B minor, under the baton of Alfred Greenfield, on April 21. The Society was assisted by the New York University Glee Club.

Mr. Greenfield directed with authority and sincerity, and the large chorus responded with a well-balanced expressiveness which as a whole met the requirements of the score. The various tempi were consistent, a commendable uniformity of tonal quality was marred slightly only at infrequent intervals by an obscurity and deflation of vocal values. In general, the performance was well up to the standard of Oratorio Society presentations.

The vocal soloists were Barbara Stevenson, soprano; Harvey Smith-Spencer, tenor; Viviane Bauer, contralto; Lee Wolovsky, bass. The orchestral work was praiseworthy, the playing of the French horn solo by Weldon Wilbur in the Quoniam being executed with particular skill and in true musical style. Other instrumental soloists were Mischa Mischakoff, violin; Frederick Wilkins, flute; Lois Wann, oboe; Theodore Weis, trumpet; Harrison Potter, piano-harpsichord; Hugh Porter, organ. L. C.

BRONISLAW GIMPEL CONDUCTS OWN VIOLIN-ORCHESTRA LIST

A novel feat was accomplished by Bronislaw Gimpel, violinist, on April 22 when he not only played three exacting violin concertos—Mozart in A major, Beethoven, and Mendelssohn—but at the same time conducted an orchestra. The players sitting on his left hand followed his tempo indications, mostly by the example of his playing, but at time between solo passages he gave actual signals.

Mr. Gimpel is a fine technician and a well-routined musician. In his playing he is stylistically secure, and found the right interpretation for the various works he essayed. Still, his experiment in serving as conductor of the orchestra at the same time that he was performing on the violin was not wholly happy. His playing lost in spontaneity, and the orchestra support, though given by competent musicians, lacked subtlety and elasticity.

Nevertheless, the evening was a popular success for the soloist, who was heartily applauded by a very well-disposed audience. H. W. L.

MARIAN ANDERSON CONCLUDES

The third and final concert of the season by Marian Anderson took place on April 24. The contralto displayed her accustomed high artistry in a program of numbers by Bach, Beethoven, Schumann, Liszt, Sibelius and a group of Negro spirituals. Franz Rupp was at the piano. C. S.

IRVING BECKER IN VIOLIN RECITAL

The Twilight Series of Sunday evening events brought Irving Becker in a violin recital on April 24. This artist was heard by an appreciative audience in a program including the Sonata in E minor of Veracini; that in C minor by Beethoven; Litany by Dante Fiorillo (first performance); Bacarolla-Notturna, Ariadna Mikeshina; Romanian Folk Dances, Bartók; and shorter works by Stravinsky (Pastorale), and Sarasate. The player's tone quality was good but rather small for such a spacious hall, and the Beethoven and Veracini made demands that he could not completely fulfill, particularly in giving musical meaning to larger forms.

The two new works earned bows from their composers. The Fiorillo Litany, atonal in design, revealed no attributes of unusual interest to one listener. The Mikeshina work was pleasant to listen to, and had a mainly melodic line. A brilliant ending came with a show of virtuosity in Sarasate's Introduction and Tarantella, and encores were added. Harold Bogin was an able piano associate. H. I. B.

BELARSKY SINGS MUSIC OF ISRAEL

A more elaborate song recital than customary was presented on April 25 by the bass Sidor Belarsky, who not only appeared with his own accompanist (Lazar Weiner) but with a symphony orchestra conducted by Siegfried Landau. Music by composers of Israel was featured—music obtained by Belarsky during a recent trip to the Holy Land. Much of this was being presented for the first time in New York. There also were a few orchestral interludes, none of any great musical importance, but all sincerely written. Belarsky, in good voice, sang with resonance of tone and subtlety of nuance. He projected the music with artistry, making the most of the frequent opportunities for exotic vocal coloring. Altogether, it was strong, masculine singing. Since many of the songs were folk-derived, and as such simple and direct, Belarsky's treatment set them off to best possible advantage. R. K. S.

DOWN TOWN GLEE CLUB AND MILDRED DILLING

The Down Town Glee Club, conducted by George Mead, had Mildred Dilling, harpist, as assisting artist and Stuart Ross, piano accompanist and Clinton Reed, organ, in their yearly appearance on April 27. Herman Miller, bass-baritone, was soloist in the Coronation Scene from Moussorgsky's Boris Godounoff, and Joseph Mezo and Robert K. Foy in music from Sullivan's H.M.S. Pinafore. Other choral offerings included folk songs and numbers by Palmgren, Mendelssohn, Oscar Straus and Wagner. The group sang with spirit and precision, and the soloists acquitted themselves well.

Miss Dilling displayed her accustomed finesse and musicianship in Prelude in C (Prokofieff), The Forest Pool (Tournier), Fauré's Impromptu, and Ravel's Introduction and Allegro. She also was heard with the chorus in Mendelssohn's On Wings of Song and the Armenian folk song, The Well Beloved. D. B.

ROMBERG AND CO-ARTISTS

Sigmund Romberg, who has become more or less of an American institution as a composer of operettas, on May 1 gave his first New York concert since September, 1945. Mr. Romberg, besides capably directing his excellent orchestra, was piano soloist in a medley of excerpts from his operettas, with Frank Cork, assistant conductor, directing. Soloists were Jarmila Novotna, former Metropolitan Opera soprano; Gene Marvey, tenor; Victoria Sherry, soprano; and Hazay Sacher, czimbalom player.

The many numbers listed in the lengthy program included others by Nicolai, Strauss, Victor Herbert, Richard Rodgers, as well as the familiar operetta songs of Mr. Romberg. Miss Novotna, the headlined soloist, offered an adapted version of Salome's aria from Massenet's opera, Hérodiade; Eres Tu, by Sandoval, and a group of Czechoslovakian folksongs with orchestral and czimbalom accompaniment. She was in fine voice and made a charming and ingratiating stage appearance. Both Miss Sherry and Mr. Marvey proved young singers with better than average voices. They also received a full share of enthusiastic applause from the capacity audience, which seemed to enjoy every minute of the program. W. A. T.

ISRAEL INDEPENDENCE DAY MARKED

As part of a first anniversary celebration of Israel independence, a concert and meeting took place on May 4. In addition to addresses by Dr. Abba H. Silver, Senators Douglas, of Illinois, and Henry Cabot Lodge, of Massachusetts, and Major Aubrey Eban, Israeli UN representative, there was a stirring musical program. Izler Solomon conducted members of the N. Y. Philharmonic-Symphony in an impressive performance of Beethoven's "Eroica" Symphony. The Vinaver Chorus (led by Chemjo Vinaver) took part in the opening work, an inspired Hymn of Freedom for chorus and orchestra by Julius Chajes. This group sang three of the unique choral adaptations of Jewish folksongs by Mr. Vinaver. There was also a solo contribution by Bracha Zefira, Palestinian contralto. The program closed with the National Anthem of the young State, Hatikvah, in the orchestration of Chajes. An enthusiastic audience filled every seat. H. W. L.

TOWN HALL

NORMAN CAROL IN BRILLIANT DEBUT

A violinist of importance emerged in Norman Carol, who made his debut on April 21. The twenty-year-old artist for two years has been a member of the first violin section of the Boston Symphony. In 1946 and 1947 he was concertmaster of the student orchestra at Tanglewood and appeared with it as soloist. The program he had chosen was studded with works of utmost technical and musical difficulty. Mr. Carol was victorious in overcoming all the obstacles. He has a brilliant technic, which he employs as

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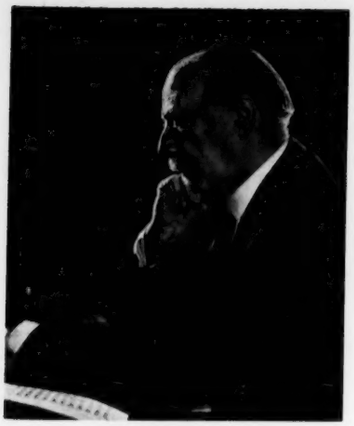

SIR THOMAS BEECHAM has marked his 70th birthday and his 50th year as a conductor by recording a series of new works, including a complete album of Faust, for RCA Victor Red Seal Records, of which he is an exclusive recording artist. (RCA Victor Records Photo.)

a means to the musical end. His grasp of style and musical sensitivity, poetry and deep insight, made for interpretations of mature and impressive sort.

After opening with Handel's Sonata in E major, No. 6, in which Mr. Carol at once showed his fine musical gifts, he played Lalo's Symphonie Espagnol with rare brilliancy, secure intonation and great expressiveness. The musical highlight of the program was his exhaustive and deeply understanding reading of Bach's Partita No. 3 in E major, for violin alone. The beauty of his tone, the technical mastery of his playing and the musicianship of his interpretation held the audience spellbound. With two Paganini Caprices, negotiated with great skill, the Chopin-Milstein Nocturne and Sarasate's Zigeunerweisen, the evening came to a triumphant close. Many encores ensued. Erich Itor Kahn was the excellent accompanist. H. W. L.

BURL IVES' SECOND RECITAL

Burl Ives appeared in his second New York recital this season, Saturday afternoon, April 23, in a program of folksongs for "children of all ages," as usual acting as his own accompanist on the guitar. A capacity audience, which included a large contingent of children ranging in age from six to sixteen, greeted him enthusiastically, and joined in lustily singing the choruses of many of the numbers, in which they seemed letter perfect. Before the afternoon was over, the recital took on the atmosphere of a community "song-fest," the audience, both young and old, enjoying their contribution to the program almost as much as the singing of Mr. Ives. The warmth of the response was a flattering tribute to the singer, who has made his large repertoire of folksongs familiar entertainment, enjoyed by both children and adults throughout the country through the medium of concerts, radio and recordings. W. A. T.

ARISTO ARTISTS APPEAR

Solos, duets and a quartet number made up the program at the third Aristo Artists concert on April 23, presenting Catherine Mastice, soprano; Lucille David, contralto; Brent Williams, tenor; and Francis Bernard, baritone. The accompanist was George Reeves. Mr. Barnard was the first to appear alone, singing a Handel aria and numbers by Purcell and Dr. Boyce; his voice has a generous, pleasing quality and he sings with finesse. Miss Mastice's group included the Ah, fors e lui from Verdi's Traviata, which she sang effectively but with occasional forcing. Schumann Lieder and an aria from Mitrane by Rossi were chosen by Miss David, who displayed good tonal texture, particularly in the lower register, but no very vivid interpretative shading. Mr. Williams' solo assortment, a varied one ranging from Purcell to Virgil Thomson, was sung with clarity and appeal. D. B.

WILLEM VAN DEN ANDEL KEYBOARD LIST

Willem Van Den Andel, Dutch pianist, was heard in recital at 5:30 on April 23. The program offered two Toccatas by Sweelinck (first American performance), three Sonatas by Scarlatti, Haydn and Beethoven, Mozart's Pastoral Variée, numbers by Brahms and Chopin, and several of the pianist's own compositions.

Mr. Van Den Andel exercised very effective dynamic control, especially in the Chopin group, where clarity and the niceties of phrasing prevailed. In rapid, brilliant passages, technical limitations were revealed, together with indistinct phrasing and some slips.

Though such things are matters of taste, this reviewer did not wholly approve the pianist's excessive use of rubato and the liberties he took with tempi, particularly in the "Moonlight" Sonata. His own works were of a pleasant, if not too distinguished quality. V. McC.

VLADIMIR HAVSKY MAKES PIANO DEBUT

Vladimir Havsky, pianist, gave his debut recital on April 24. Devoting the first half of his program to Mozart's Sonata in C major (K. 330), Beethoven's Sonata in E flat major op. 81a ("Les Adieux") and two Intermezzi and Rhapsodies by Brahms, he later offered Ravel's Sonatine, Sarcasms (op. 17) by Prokofieff, and closed the printed list with Bach-Busoni's Organ Prelude and Fugue in D major.

Mr. Havsky's forte is his sensitivity, which enables him to play Ravel and the refined Prokofieff pieces with convincing effect and persuasiveness. In Beethoven and Mozart works, he also showed subtlety and warmth and a pronounced technical ability. His playing is always clean, sound and refined. He had a marked success with his audience, which applauded him most cordially. H. W. L.

ELIZABETH KABOOLIAN SINGS

Elizabeth Kaboolian in her recital of April 25 featured Schumann Lieder, the Beethoven aria Ah! Perfido, Old English numbers, songs of Liszt, Bizet, Delibes and Debussy and a group of Armenian songs. The soprano, who in the past has appeared here with considerable success, seemed tense and overstrained, qualities the voice was sharpened and over-brilliant on this occasion. Her accompanist was George Reeves. B. G.

AMERICAN INTERNATIONAL SINGERS

The American International Singers, directed by Clifford Kemp, gave a concert on April 27. This group, which is made up of some 40 singers of 22 nationalities, offered Virgil Thomson's Scenes from the Holy Infancy, Cantate Domino (Heinrich Schütz), Haste Thee, Nymph by Handel, Josef Alexander's Three American Episodes, Las Agachadas (Copland), Jubilant Song (Norman Dello Joio) and a final assortment made up of a Brahms number, Negro spirituals Shir HaPalmach arranged by M. Goldman and Song of the Jewish Partisans (Chajes). Mr. Dello Joio and Mr. Alexander were at the piano for their own compositions. The chorus sang with full, resonant tone, responsive to Mr. Kemp's direction, and did justice to their highly interesting program. D. B.

MARYMOUNT GLEE CLUB IN CONCERT

The Marymount College Glee Club, conducted by Dr. Giovanni Camajani, gave its annual concert on April 29. The well balanced program, of unusual interest, consisted of medieval and modern music, all copiously annotated by an elaborate brochure of comprehensive program notes.

The Glee Club, consisting of 97 young women singers, was heard in Gregorian chants and music of the early 18th century represented by Marcello and Hasse, also four canons by Bacon and an Introit by Krenek modeled after the early polyphonic choral music. Among the other contemporary works were a setting by Ernst Krenek, Even Such a Time, and Ernst Bacon's From Emily's

(*Continued on page* 20)

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NEW YORK CONCERTS

(*Continued from page* 19)

Diary, the latter consisting of ten brief sections, preceded and followed by a Preface and Afterthought, for piano. Other compositions sung were by Richard Donovan, Castelnuovo-Tedesco and Gena Branscombe.

The well trained chorus under the skillful direction of Dr. Camajani, gave an impressive exhibition of highly integrated a cappella and accompanied ensemble singing. It revealed uniformly acceptable vocal tonality, phrasing and shading, excellent diction and keen sensitivity to interpretative demands. Some excellent soprano solo work was done by two young women of the chorus—Barbara MacGregor and Rhodi English. Lola Corini was a most efficient pianist-accompanist. L. C.

DONALD JOHNSTON IN SECOND RECITAL

Donald Johnston, who coped successfully last season with the dual role of teacher and Young Artist Award Winner for the American Theatre Wing, was heard in his second New York recital, April 30. As in the previous hearing, the baritone impressed his hearers with a high degree of musicianship, superlative enunciation, and a powerful voice which was at its best in the mellifluous numbers whose tessitura lay in the upper medium of his extensive range. The style and accuracy of his delivery also merited commendation.

The fine program included Bach, Handle, Mozart and Rameau airs; a Schumann group; some beautifully projected songs by Chausson; and songs in English by Dougherty, Nordoff, Ernst Wolf and John Duke. Mr. Johnson also premièred the cycle Poor Richard, by Ross Lee Finney, the seven songs presenting unique, clearcut and excellent design, with a certain influence of folk music. He was ably accompanied by Nathan Price. M. C.

PATSY PARR, CHILD PIANIST, IN DEBUT

The talented 11-year-old Canadian pianist, Patsy Parr, made her local recital debut on May 1. She had previously been heard here at a Carnegie Hall "pop" concert. An appreciative audience gave approval of her playing of works requiring mainly musical intelligence and technical equipment, which she possesses to a marked degree. The list was made up of short pieces by Vinci, Bach-Siloti, Sapellnikoff, Grainger, Copland, Debussy, MacDowell, Chopin and Liszt, as well as Mozart's Variations on Ah, vous dirai-je, maman and her own Variations on Ding, Dong, Bell; Minuet in G flat, and Sonata in A minor. Miss Parr's compositions are conventional and no match for her ability as a pianist. Her musicality is obvious, the left-hand control surprising, as is also the volume. Crispness of scale passages and tone of singing quality belong to this modest miss in pigtails, who announced her three encores with distinct tones and displayed much poise. In short a gifted prodigy who may develop into a fine artist. H. I. B.

MIKESHINA COMPOSITIONS HEARD

Compositions by Russian-born Ariadna Mikeshina made up the program of May 2, which opened with the Suite Espagnol, well played by Aron Shapinsky, cellist. Three vocal groups, varied in type, highlighted the lengthy list. Mme. Mikeshina has a flair for picturesque musical setting, whether the text be Russian, Italian or Spanish; her versatility was displayed at its best in the tuneful, singable, expertly contrived songs.

All of the vocalists seemed well chosen for their assignments. Heidi Krall and Myra Leeds, sopranos, and Kenneth Smith, bass-baritone, showed over-average singing gifts; Miss Krall's voice being particularly noteworthy. Harriet Serr gave a meritorious reading of the difficult Ballade for Piano, and the distinguished artists, Leonid Bolotine, violinist, and Yolanda Bolotine, pianist, repeated the atmospheric and dramatic Rhapsody Russe, which they premièred recently in Carnegie Hall. M. C.

GUATEMALAN PIANIST BOWS

Manuel Herrarte, Guatemalan pianist, made his N. Y. debut on May 2. The artist has fleet fingers and plays with considerable technical aplomb. But his interpretations are marred by an overusage of the pedal which often destroys the clarity of his readings. He began with Bach-Busoni's Chaconne, following it up with Chopin's Sonata in B flat minor. Then, as a first performance he offered Ricardo Castillo's Suite. The Guatemalan composer's little pieces are pleasant, if rather unimportant. Three Debussy excerpts (from Images) were played with good technical results but some lack of sensitivity. In his own Tres Danzas, Mr. Herrarte has used South American folklore to good advantage, and produced effective encore pieces. The concert closed with Liszt's Mephisto Waltz. An appreciative audience attended. H. W. L.

TIMES HALL

AGNES MIYAKAWA BOWS

Agnes Miyakawa, soprano, made her New York debut recital on the evening of April 22 in a program of operatic arias, French works, an arrangement of Japanese folksongs, and other numbers by Scarlatti, Caccini, Laparra, Hageman, D'Hardelot and Campbell-Tipton.

Born in America of Japanese parents, Miss Miyakawa possesses an ingratiating stage appearance. Although of small calibre, her voice is of excellent timbre. She sings with admirable diction and artistry, also with appealing tone except when she presses her voice beyond its natural volume. Her best work was offered in the French songs, interpreted with commendable style, warmth of delivery and appealing sensitivity. Her tones did not possess sufficient power for ideal singing of opera arias, which was evident in such works as Mozart's Batti, Batti from Don Giovanni and excerpts from Puccini's Turandot and Madame Butterfly. Three Japanese folksongs received sensitive treatment. They were Jowga-Shima no Ame (Rain on the Joga Island) by K. Yamada; Kurukakuruka (A Japanese Love Song) arranged by Yamada, and Hana Shibuki (Japanese Fisherman's Song) by Y. Matsuyama. The audience was moved to prolonged applause for this group. Walter Bricht was an effective accompanist. W. A. T.

RAND SMITH, BARITONE

Rand Smith, baritone, excellently assisted at the piano by Paul Vellucci, opened his interesting program on April 24 with a group of Purcell airs. His feeling for style and tasteful delivery of these songs, the excellent diction which distinguished all of Mr. Smith's offerings, made these works particularly attractive. Three songs by Robert Schumann and two by Richard Strauss, of which the latter's Ruhe, meine Seele was especially effective, led to two arias, At Evening Hour from the St. Matthew Passion by Bach and It Is Enough from Mendelssohn's Elijah. The Elijah aria had fine dramatic appeal and was full of emotionally moving moments.

Mr. Smith, who in his previous New York recital had been a devoted promoter of contemporary American music, again gave over the second half to modern material of this country. Songs by Gardner Read, Frederic Hart (first New York performances), John Duke and the delightful cycle, Songs of a Lonesome People by Ernst Bacon, with Harry Riesse and Lenny Carroll as assisting artists on the guitar and string bass, drew hearty applause from the delighted audience, which requested many encores. H. W. L.

NEW MANHATTAN CHAMBER ORCHESTRA INTRODUCES STARER WORK

A new orchestral group, the Manhattan Chamber Orchestra, conducted by the conspicuously gifted Charles Schiff, made its debut on April 30. Mr. Schiff is a conductorial talent to be reckoned with. He has a rare sense of rhythm, tempo and admirable sensitivity. All these qualities came to light in the first number of the tastefully compiled program, Ravel's Tombeau du Couperin. Of special attractiveness was the slow part in the closing Rigaudon, in which the excellent solo oboe stood out.

Barbara Denenholz then played Mozart's A major Concerto No. 23 (K. 488) for piano and orchestra in a straightforward manner, technically correct, but without finesse.

Brahms' Serenade No. 2, in A major, followed after the intermission, in a reading which exhausted virtually all the possibilities of the enchanting work. The conductor had immersed himself deeply in this work, and the tonal balance and transparency of his interpretation were especially praiseworthy.

The closing number was the first American performance of Robert Starer's Fantasy for Strings (1945). Mr. Starer's composition is distinguished by a natural flow of musical ideas of great finesse and sensitivity. He is a romantic lyricist, but the musical ideas are always developed with great technical efficiency. The Fantasy ranks in somewhat the same category with Schoenberg's Verklaerte Nacht in beauty of sound and richness of imagination. An appreciative audience applauded warmly the conductor and orchestra. H. W. L.

ISABELLE COLLINS, SOPRANO

Isabelle Collins, soprano, with Marc D'Albert at the piano, gave a program on May 1 made up of numbers by standard composers, a song by Florence Price (MS, first New York performance), and a concluding assortment of spirituals. Miss Collins, who was obviously nervous, nevertheless revealed a voice of pleasant texture used in a tasteful manner. D. B.

PHILIP BLACKMAN SINGS OWN WORKS

Philip Blackman, baritone, in his second New York recital on May 3, programmed Italian, German, French and English numbers. The first was a Monteverdi and A. Scarlatti group; the second, made up of Schubert and Brahms Lieder; arias from Massenet's Le Roi de Lahore and Thomas' Hamlet came before intermission; and afterward, songs by Spencer, Hammond, Spross and Charles, and two by the singer, Sabbath Prayer and Psalm of Dedication. Mr. Blackman's tones are rich and firm, and he sings with considerable warmth and intellectual depth. There was occasional forcing, but all in all this was good singing. He had the musicianly support of Otto Herz at the piano. B. G.

CARNEGIE RECITAL HALL

ELDIN BURTON, PIANIST

Eldin Burton, pianist, appeared in recital on April 24. Mr. Burton presented works by Bach and Chopin; Schubert's Impromptu in B flat major, op. 142, No. 3; the Sonata in E minor, op. 7, of Grieg; and César Franck's Prelude, Chorale and Fugue. Mr. Burton plays with a fine and precise technique, but on this occasion at least showed no great expressive powers in conveying meaning to his audience. V. M. C.

Resnik for Central City Festival

Regina Resnik, soprano of the Metropolitan Opera, sang with the Duluth Symphony Orchestra under Joseph Wagner in March. In July she will appear at Central City, Colo., in the title role of Rosalinda. Miss Resnik's season with the Metropolitan included appearances in the Falstaff performances under Fritz Reiner. She was soloist with the new Brooklyn Symphony this spring.

3 ESTABLISHED DANCE ATTRACTIONS

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San Carlo Opera Opens N. Y. Series with Aida

The opening performance of the San Carlo Opera's Spring series in the Center Theatre, May 4, brought a sold out house, enthusiastic applause and some notable singing.

Season after season the vocal and orchestral forces are handicapped by the wide stage apron built for ice reviews and such performances. Acoustically speaking, the sound projection was superior this year with elimination, for the most part, of the unsatisfactory amplification; but it was evident that several of the principals and the conductor were undergoing unnecessary strain on account of the distance between vocalists and instrumentalists.

In the title role, Selma Kaye's strong, finely-timbered voice soared with clarity and thrilling effect, particularly after she overcame the pitch hazards caused by the aforementioned acoustical conditions. Martha Larrimore as Amneris, William Wilderman as Ramfis, and Alfonso Pravadelli, as Rhadames, upheld the standard of action and singing. George Chapliski, as Amonasro, gave a magnificent portrayal, vocally and histrionically. Valfrido Patacchi was a sonorous-voiced King; George Tallone as the Messenger, and Dorothy Dixon as the Priestess, completed the cast. Iona McKenzie was the soloist and Lucien Prideaux premier danseur for the choreographic scenes. Anton Coppola conducted. M. C.

NATS Hold Eastern District Meet

An Eastern District meeting of the National Association of Teachers of Singing was held on April 30 at the Women's National Republican Club, New York City, under the direction of Romley Fell, regional governor. A large number of members from various states in the district was in attendance.

The afternoon session was given over to a short business meeting, followed by introductory remarks by Homer G. Mowe, first vice president of NATS, and the following forum papers: Forming a Chapter of the National Association, Gertrude Tingley, vice president, Boston Chapter, NATS; Communication, by Dolf Swing, Juilliard School of Music, New York City; Training the Voice for Opera by Vera Curtis (formerly, Metropolitan Opera Company). The period concluded with an informal lecture by Robert Pollock, M.D., Instructor in Anatomy, New York Medical College, on The Anatomy and Physiology of the Vocal Tract. Dr. Pollock was introduced by Leon Carson, past president, NATS. Short discussion periods, for audience participation, followed each talk.

The evening session included a vocal clinic, with Dr. Victor Alexander Fields, chairman and a panel consisting of Grace Leslie, Connecticut College for Women and New York City; William S. Brady, New York City; and Justin Williams, Baltimore, Md. Walter Golde, New York City, was the accompanist for the evening's auditions. Introductory remarks were made by Arthur Gerry, New York City, representative-at-large for the Eastern District.

Video Stations, ASCAP Are At Issue Over Royalties

Negotiations between television broadcasters and the American Society of Composers, Authors and Publishers over a contract governing rights to the video use of music by members of the latter organization were reported to have broken down on May 7 after months of parleys. Provided a new contract is not signed in the interim, the video stations may not be able to use ASCAP music after June 1, unless they make a separate contract with each composer for use of his work. The dispute is reported to involve the amount of fees to be paid and the classification of the type of legal rights required for various kinds of musical performances.

Fred Ahlert, president of ASCAP, said that his group had offered a general licensing rate of 2¾ per cent of the revenue derived from a station for advertising, less several specialized discounts. Special rights, such as for dramatic and other features on video, would require negotiation with the copyright holders. The television station heads stated that their medium was operating with a deficit at present. The result of a stalemate in the negotiations, they indicated, might be a recourse for their tunes to Broadcast Music, Inc., a publishing house set up in 1940 by the National Association of Broadcasters.

Israel to Develop Music Industry

WASHINGTON, D. C. — Development of music as an industry in Israel, as well as the encouragement of musical activities for cultural reasons, is a policy of his Government, Eliahu Elath, Israeli Ambassador to the United States, said recently in a conference here with Oscar Regen, President of the Israel Music Foundation. Mr. Elath received from Mr. Regen the first album of recordings issued by the Foundation, to be forwarded to Dr. Chaim Weizmann, President of Israel. "The basic objectives of the Foundation," Mr. Regen said, "are to encourage widespread interest in Israeli music, to sponsor exchange scholarships, publish and disseminate the creative works of Israeli composers, maintain a reference music library, and record a complete repertoire of Israeli's musical expression."

Cincinnati Symphony Schedule

The Cincinnati Symphony Orchestra, Thor Johnson, conductor, will give 20 afternoon and 20 evening concerts in 1949-50. The season opens on Oct. 14-15 with an orchestral program. Soloists will be Patrice Munsel, Joseph Battista, Tossy Spivakovsky, Helen Traubel, Whittemore and Lowe, Ruggiero Ricci, Artur Rubinstein, Italo Tajo, Ginette Neveu, Benno Moiseiwitch, Lauritz Melchior, William Kapell, Claudio Arrau and others to be announced. Misses Traubel and Munsel and Messrs. Tajo and Melchior are subject to release by the Metropolitan Opera Association.

Thor Johnson Wins Ditson Award

The Alice M. Ditson Award of $1,000 has been made this year to Thor Johnson, 36-year-old conductor of the Cincinnati Symphony Orchestra. The prize has been conferred annually since 1945 by Columbia University on an American conductor "who has rendered distinguished service in the field of American music."

The winner each year is given the privilege of conducting the final concert in that University's American music festival. The program on May 15 at the McMillin Theatre will include the world premieres of Randall Thompson's Third Symphony and Paul Hindemith's Concerto for flute, oboe, clarinet, bassoon, harp and orchestra, both commissioned by the Alice M. Ditson Fund. The program also lists Bernard Rogers' Fourth Symphony and the Chanticleer Festival Overture by Daniel Gregory Mason, the latter played in honor of the composer's 75th birthday.

A review of the festival events, including the premiere of Ernst Bacon's new opera, Drumlin Legend, will appear in the June 1 issue of Musical Courier.

New Voice Pronouncements Issued

The American Academy of Teachers of Singing has recently published two new pronouncements, adding to the series of important publications on vocal art already issued by this organization. One is called Program Building for Young Singers, a paper put out with the object of assisting the serious young vocalist to present himself satisfactorily through the means of a well planned program. The other is its Song List No. 10, recommending 150 Recital Songs by American Composers. These pronouncements may be obtained by writing to the secretary, Harold C. Luckstone.

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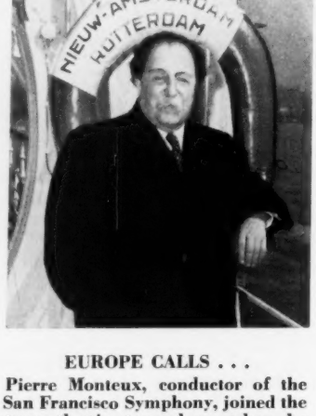
LOS ANGELES

(Continued from page 10)

ly by Melton and Marilyn Cotlow (Philine). It was saved by Risë Stevens' warm singing and moving interpretation in the title role, and by Hines' masterful vocal and dramatic portrayal of Lothario.



EUROPE CALLS . . .

Pierre Monteux, conductor of the San Francisco Symphony, joined the transatlantic travelers when he sailed with Mme. Monteux for two months conducting opera and symphony concerts in the Netherlands. Monteux returns to conduct at the Lewisohn Stadium July 18-21 and July 25-28.

Dance Activity

U.C.L.A.'s annual Pacific Coast Dance Festival has given local dance lovers a long-delayed opportunity again to view the undiminished magnetism in movement of the great Carmelita Maracci, whose recital drew a virtually sold-out hall, a rare thing indeed for a solo recital not given in Philharmonic Auditorium but on a college campus. The ovation she received for her remarkable sense of theatre, and exquisite facility for control and projection of an intellectual conception, must have been warming to this notable artist who used to make Los Angeles her home. Merce Cunningham's solo recital on this series, in which he was uniquely accompanied by John Cage, and Angna Enters' evening of dramatic dancing also were warmly received.

Horton's Dance Theatre introduced a second program of short works, to be given Saturday evenings, with the original program shown Friday nights. Outstanding on the new bill are Bench of the Lamb, a magnificent dance evocation of the spirit of a Holy Roller meeting in which the benches are used with unusual percussive effects as they are rocked by the dancers, and Warsaw Ghetto, a stark and moving work starring Bella Lewitzky and Sondra Orans. Again Horton's choreography, in which Miss Lewitzky has had a great hand this time, impresses by its unusual ability to make rhythm, music, movement and groupings a completely integrated force; it is truly Dance Theatre.

Choral Events

The spring holiday season annually brings a considerable number of choral programs which deserve recognition. In addition to the Bach program at the County Museum by the Roger Wagner Chorale, this group recently gave a concert of works ranging from Vittoria to Randall Thompson, culminating in one of the most moving performances of the Fauré Requiem it has been our pleasure to hear. Given in St. Joseph's Church, with an excellent orchestra and Brunetta Mazzolini and Stephen Kemalyan as soloists, the Requiem highlighted the fine training of the choir, its vibrant tone color, superb dynamics, and unusually clear diction. A second Fauré Requiem performance of note was that nationally broadcast from here over MBS by the combined Adult Choruses of Los Angeles' Bureau of Music under Allen Lannom's direction.

Masterworks Chorale Heard

Another of Lannom's groups, his own semi-professional Masterworks Chorale, recently gave a beautifully programmed concert of old and new works which included Gail Kubik's fine adaptation of two of Stephen Vincent Benet's poems, Abigail Adams, and Peregrine White and Virginia Dare, with a lilting rendition of Brahms' Liebeslieder Waltzes. In addition to their church and private choir work, Wagner and Lannom serve, respectively, as Supervisors of Youth and Adult choruses for the city's Bureau of Music. Wagner's group, when performing under civic auspices, is known as the Los Angeles Concert Chorale.

California Tour of Figaro

Sponsored by the Opera Guild of Southern California, in cooperation with the Board of Supervisors of Los Angeles County and the County Music Commission, Mozart's Marriage of Figaro, was presented recently in Hollywood High School Auditorium under the direction of Richard Lert. The cast included Robert Brink, as Figaro; Olive Mae Beach, Suzanna; Ferdinand Hilt, Count Almaviva; Jean Fenn, the Countess; Lucille Dellano, Cherubino; Inez Halloran, Macellina; Cris Ortiz, Basilio; Ralph Isbel, Bartolo; Cleona Duncan, Barbarina; Donald Bower, Antonio. The opera was sung in English and the staging and technical direction were in charge of Glynn Ross, Herbert Weiskopf, Ralph Bloem, Kenneth MacClelland and Alessandro Agnini.

Philadelphia Orchestra Gives Plans for 50th Season

The Philadelphia Orchestra opens its 50th season on Oct. 7. Philadelphians will hear the usual 28 pairs of Friday afternoon-Saturday evening performances, with a separate series of 10 Monday evening concerts. In the local season, Eugene Ormandy, music director and conductor, will conduct all but five weeks which will be taken by Alexander Hilsberg, associate conductor, and three guests, Ernest Ansermet, Leonard Bernstein and Victor De Sabata.

Soloists for the anniversary season include Ania Dorfmann, Rudolf Serkin, Robert Casadesus, Eileen Joyce, Alexander Brailowsky, Menahem Pressler, Jean Graham, William Kapell, Luboshutz and Nemenoff, Erica Morini, Zino Francescatti, Isaac Stern, Eleanor Steber, Dorothy Maynor, Carlos Salzedo; and two members of the orchestra, Paul Olefsky, first cellist, and Sol Schoenbach, first bassoonist.

There will be the customary five Saturday morning Children's Concerts for youngsters below age 13, and the five Concerts for Youth, with age limits from 13 to 25. The Pension Foundation plans its special series of three concert meetings presenting distinguished soloists, who are yet to be announced. The Viennese, Tchaikovsky, and Rachmaninoff programs of previous seasons will again be featured, with a special Goethe Bicentennial Celebration added in October.

The season's plans include the usual "Ten Tuesday Evenings" in New York's Carnegie Hall, eight concerts in Washington, six in Baltimore, three in Richmond, and two in Harrisburg. Other cities to be visited are New Brunswick, New London, Hartford, Charlottesville, Reading, Evanston, Rockford, Cleveland, Toledo, Pittsburgh, and New York (Hunter College). The Orchestra will again participate in a week-long Festival at Worcester, Mass., in October, and in the University of Michigan's Festival at Ann Arbor in May.

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LETTERS COMMENT ON CAMPAIGN

(*Continued from page 5*)

"Challenge," Says Philharmonic Executive

THE PHILHARMONIC-SYMPHONY SOCIETY OF NEW YORK

Arthur Judson,
Bruno Zirato,
Managers

Steinway Building,
New York 19, N. Y.
May 4, 1949

Dear Mr. Taylor:

Your article in the issue of the Musical Courier of April 15 comes as a challenge to lovers of serious music. The dearth of "live" performances of orchestras, chamber music groups and soloists is a matter of vital importance to all of us.

It is clearly up to the millions of listeners to protest if they are not satisfied for, ultimately, it is public demand which operates as the deciding factor. The listening public for serious music is large enough to become a real force in persuading radio stations and sponsors that there is a substantial audience for great music. The numbers of letters received by the Philharmonic-Symphony and CBS regarding the regular Sunday afternoon broadcasts is indication of the widely spread audience and of their lively interest in the programs. Both in the letters of praise and in the occasional criticisms of programs the discrimination of this audience is revealed. The steady growth of our radio members is another sign of increasing interest in serious music on the air.

Our "unseen audiences" must not remain unheard as well. The time for articulate and forceful demands is now and it is to be hoped that the situation will soon be remedied by concerted action. The New York Federation of Music Clubs has recently issued a bulletin which outlines the simple method to be used in this crusade. All you have to do to take part in this is to write to radio executives of the networks and your local independent stations, telling them that more serious music is wanted. The quantity of such letters will spotlight the need for improvement and will, in addition, help to convince sponsors that radio programs of a high cultural standard are worthwhile. During the intermission of the concert given in Washington, D. C., on May 1 by our Orchestra conducted by Bruno Walter, Mr. Wayne Coy, Chairman of the Federal Communications Commission, paid a great tribute to Standard Oil Company (New Jersey) for its sponsorship of the broadcasts during 28 weeks of the Sunday concerts of the Philharmonic-Symphony at Carnegie Hall. Mr. Coy added, and I quote: "I am sure we all hope that this example will inspire other sponsors to show the same understanding of and respect for the sensibilities of their listeners."

Sincerely yours,
BRUNO ZIRATO.

The Views of an Artist

Dear Mr. Taylor:

I read with great interest your article in the April 15 Musical Courier, and I heard with great pleasure your address of April 30 to the Woman's Press Club of America. The fact that I agree wholeheartedly with 95% of what you wrote and said leaves me very little to add that would not be repetitious.

I do think the term "radio executive" deserves a little clarification, since, in my view, we are dealing with two types here: the radio network or advertising agency executive (and his sponsor) who regulate the *quantity* of good music programs on the air, and the radio producer (and/or director) who are responsible for the *quality* of those programs.

It should be emphasized that these producers, also, are falling down on the job, for I know of no program except the Telephone Hour in which either taste or imagination play any noticeable part.

I don't think lovers of good music are inarticulate; I think they just don't particularly like what they have heard, and I don't blame them.

Very sincerely yours,
MAGGIE TEYTE.

Radio Music Head Comments

Station WQXR
New York, N.Y

Dear Mr. Taylor:

Your article on the decline of good music on the air in the April 15 issue of the Musical Courier is most timely, and a constructive contribution to the cause of good music, particularly as it applies to worthwhile music programs. This laudable crusade which your magazine has undertaken to combat the present trend should awaken radio audiences who love good music to the fact that a cultural standard must be maintained in the number and variety of programs which worthwhile music merits.

It seems to me you have gone to the heart of the matter in placing a great measure of the responsibility for the present situation where it rightfully belongs—squarely up to the music listeners. This audience should surely overcome their apathy and wholeheartedly respond to your appeal for active support in telling radio executives the programs they like and, equally important, those they do not enjoy.

But I am inclined to believe that it will be an uphill job before sufficient interest can be roused in this group, so that, on the whole, they will be moved to overcome their inarticulate attitude.

However, I would like to add that radio music programs in America, although diminished in number at present, are still in quality and quantity far above the average of those to be heard in other countries. While in one respect sponsors may be considered a necessary evil, it is their financial backing that has been an important and essential factor in making American programs the finest and most varied in the world, both from the standpoint of the talent employed and the superior technical processes.

Sincerely yours,
LEON BARZIN,
Music Consultant,
Station WQXR.

Historian of Music Makes Protest

HISTORIC ARTS ASSOCIATION
570 Lexington Avenue
New York, N. Y.
May 5, 1949

Dear Mr. Taylor:

Musical Courier deserves the thanks of lovers of good music for championing the movement to bring better musical programs on radio and television and for its fine presentation of the case for better music.

As regards the power of good music to build up the kind of listening audience that has maximum purchasing power and is, therefore, most important to sponsors, your readers may be interested in the results of a survey the Historic Arts Association, of which I am president, has conducted beginning soon after the publication in Musical Courier of my article Television Era Is Here! (Feb. 15, 1946).

Believing that the audience with maximum purchasing power is the "upper brackets" population of hotels, apartment houses and country estates, we studied their and their friends' tastes. We found that of an evening, after a good dinner, before entertainments, the dial would be turned for a good musical or other program.

As programs were passing you'd hear such remarks as: "awful," "terrible," "idiotic," "plain moronic," "cash register," and similar remarks until a good musical came on. Then the company delighted in listening and commending the producers and sponsors. That is generally true of high-bracketers.

Occasionally there are complaints that fine numbers are spoiled by interpolations, or by presenting compositions with *pianissimos* and *fortissimos* that cannot be heard without adjusting the sound as you either lose the *pianissimo* or are deafened by the *fortissimo*.

Another complaint is that the producers do not appear to know that some leases have a clause that limits music to 11 p.m. and not earlier than 9 a.m. They put on brass bands and noisiest programs in the forbidden hours at a time when tenants cannot hope for indulgence from landlords!

As for the Saturday programs, I have seen families sitting by the radio and television hoping to find something worthy of one's time and turning it all off with such remarks as: "Plain moronic!"

As for writing letters, "high bracketers" do not have to write letters for anything else in their daily life. They select the best from what is offered!

Cordially yours,
HENRY WOODHOUSE.

As It Seems to a Listener

Edwards, Miss.

Editor Musical Courier:

I have just received the April 15 issue of the Musical Courier and have noted William A. Taylor's article on the decline of serious music on the air. The majority of the radio audience is tired of complaining about the methods used in broadcasting programs of serious music. Radio networks should not "pass the buck"—excuse a slang expression—to their audiences. . . .

Many would like to write letters of praise to networks, but they feel they can't while they give us such poor music. We are tired too of the sound of would be commentators. . . . who on most programs do either of two things. They talk down to the audience, when a majority knows more about music than the announcer does. Or they talk over the head of even the most astute college professor. There must be a middle road to travel; if not, then let us have no announcers.

Think of conditions a few years ago when MBS offered a Bach Cantata series; another of the Mozart operas and Concertos (piano, violin); when the Boston and Cleveland Orchestras broadcast weekly; when CBS provided its fine series, Invitation to Music, featuring many diversified programs of unusual interest. What a change from the above conditions to what networks now offer.

ROBERT STEFAN BANNER.

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AMERICAN AT LA SCALA . . . Lucy Kelston, Brooklyn-born soprano, received seven curtain calls at her debut at the Milan Opera House as Leonora in Forza del Destino, April 19. Miss Kelston is the winner of last year's La Scala auditions. (Photo by J. Abresch.)

NEWS IN BRIEF

Joseph Schuster, cellist, who recently completed an extensive tour, including recitals and orchestral engagements, has been invited to be a soloist this summer at the Hollywood Bowl; to participate in concerts at the Ojai Festival in California; to appear on the air on the Standard Hour, and to hold a master class at the Music Academy of the West, in Santa Barbara, Cal.

Between Oct. 19 and May 7 Ethel Bartlett and Rae Robertson played 81 two-piano concerts, traveling 21,000 miles in their car with their pianos in a trailer. The duo appeared in 24 states and eight Canadian provinces. They will spend the summer in their California home.

Arthur Gold and Robert Fizdale, duo-pianists, after concluding a transcontinental tour of more than 70 cities, sailed on April 28 for a European tour extending to the end of September.

Alexander Sved left on April 28 for opera and concert engagements in Europe, including appearances at the Teatro Reale, Rome, and the Vienna State Opera.

The Brooklyn Chamber Music Society, Carl H Tollefsen, director, presented a gala choral and instrumental concert on April 24 at the Brooklyn Academy of Music.

Paula Crystal, soprano, entertained veterans at Halloran Hospital with a program of songs.

Amelia Cardwell will sing the role of Lucy in The Telephone on May 16 when the Music Theatre Repertory Group gives the Menotti opera at the Waldorf-Astoria for the annual reception of the National Association for American Composers and Conductors. This performance follows a week's engagement for the company at the Piedmont Festival of Music and Art in Winston-Salem. On May 27 they appear at State College in Raleigh, N. C.

Everett Fritzberg, pianist, was heard in a program at Westmar College and in other Iowa cities during the Easter season.

Jorge Bolet, Cuban-American pianist, who recently played with the Havana Symphony, has been engaged by the National Symphony in Washington, D. C., to play at the Water Gate on July 6 and in Constitution Hall on Jan. 10, 1950.

Gladys Swarthout, mezzo-soprano, will be the guest soloist for the opening night, July 3, of Watergate season by the National Symphony Orchestra, Washington, D C Howard Mitchell will conduct all 12 of the programs

André Kostelanetz and Lily Pons left for their summer concert tour of Europe on May 5 on the Queen Mary. Kostelanetz will conduct and Miss Pons appear as soloist with the Conservatoire Orchestra in Paris, the Copenhagen Symphony, the Concertgebouw in Amsterdam, and the Oslo and Stockholm Symphony Orchestra They return to the U.S. early in September.

Lee Shaynen, 24-year-old conductor who has been a member of the City Center Opera's coaching and accompanying staff for the last four years, made his conductorial debut in the company's production of La Traviata on April 24.

Muriel Rahn sang role of Aida with the National Negro Opera in Washington, D.C., on April 30. An audience of 6,000 filled the National Guard Armory.

Byron Janis, American pianist, leaves for England on May 23 for six appearances as soloist with the Philadelphia Orchestra under Eugene Ormandy.

Vienna June Festival Events

The 1949 International Music Festival to be held in Vienna during June will be devoted to modern music. The Vienna Symphony and the Choir of the Academy of Vocal Music will be conducted by Josef Krips, Erich Kleiber, Karl Boehm, Paul Sacher and Guido Cantelli in the various performances. Dr. Reinhold Schmidt will lead the Vienna Chamber Choir, and Franz Litschauer the Chamber Orchestra of the Konzerthaus Gesellschaft. Among scores to be premiered are A Cappella Motets by J. N. David, the Septet for wind by Paul Hindemith, a Ballad for Orchestra by Theodore Berger, the Second Symphony of Karl Schiske, The Grand Inquisitor by Boris Blacher, and the Ballad for Piano and Orchestra by Frank Martin. Scores by Stravinsky, Prokofieff and Josef Marx will also be heard. To be featured are Marian Anderson, Arturo Michelangeli, Pierre Fournier, the Calvet Quartet of Paris, and Harald Kreutzberg in a dance evening.

PASSED AWAY

MAURICE MAETERLINCK, 87, eminent Belgian poet, died on May 6 in his villa on the Riviera, in France. He was given the title of Count by the King of the Belgians some years ago. A funeral service was held at the Chateau Cemetery in Nice on May 10, with military honors by a detachment of French Alpine Infantry, and the regimental band playing the Belgian National Anthem and Chopin's Funeral March. In accordance with his wishes, there was no address. The poet inspired many works in the literature of music, including Debussy's Pelléas et Mélisande, the incidental music to that drama by Fauré, Février's opera Monna Vanna, and that based on The Blue Bird by Albert Wolff. His widow survives.

EMILIO DE GOGORZA, 76, eminent baritone and voice teacher, died in his New York studio on May 10 of heart disease. Born in Brooklyn of Spanish parents and taken to Europe as a child, he sang as a boy soprano in England, and after returning to this country at 21 studied voice with Moderate and Agramonte in New York. He made his debut in a tour with Marcella Sembrich in 1897. De Gogorza was noted for his polished vocal style, exhibited in many recitals throughout this country. He served as the first artistic director of the Victor Co. From 1926 to 1940 he headed the voice department of the Curtis Institute of Music in Philadelphia, and also taught privately. His many pupils included Conrad Thibault, John Brownlee, Benjamin deLoache, Margaret Speaks and others. In 1911 he married Mme. Emma Eames, noted operatic soprano.

NORMAN JOLLIFFE, 62, baritone, prominent in oratorio and recitals for a number of years, died on April 30 at his New York home after an illness of several months. He was born in Coaticook, Quebec, and studied singing in Toronto with August Wilhelmi and in New York with Charles Norman Granville and Percy Rector Stephens. Mr. Jolliffe had appeared widely at festivals, with the N. Y. Oratorio Society, the Boston Handel and Haydn Society, and with the New York, Cleveland and Toronto Symphonies. He sang for 25 years in the Columbia University music festivals under Walter Henry Hall; at the Maine and Springfield Festivals; for several years on the original Atwater Kent radio programs; on the Majestic Hour and the first Smith Brothers broadcast. One of the best known exponents of oratorio, he was baritone soloist at Marble Collegiate Church, New York, from 1917 to 1941 and later at St. Stephen's P. E. Church, and had been guest soloist in many choral performances elsewhere. In later years he taught voice, was a member of the American Academy of Teachers of Singing, and served as judge for the Naumburg and other musical awards. He is survived by his widow, the former Olive Scholey; two sisters, and a brother, Dr. Arthur Jolliffe of San Diego, Cal.

BRUNO STEINDEL, 82, noted cellist of a generation ago, died in Santa Monica, Cal., on May 4. He was born in Zwickau, Germany, and studied the violin under his father, who was rector of the music school there; later turning to the cello, he was soloist at 21 with the Berlin Philharmonic. He played under the baton of Brahms, Liszt and Von Buelow. In 1891 he joined the Chicago Sumphony under Theodore Thomas, and was first cellist for 28 years. He later served in the orchestra of the Chicago Opera until 1937. In recent years he had lived in Santa Monica. His late wife, a concert pianist, died in 1921. Surviving are his daughter, Mrs. Joseph Rosa of Santa Monica, and nephew, Max Steindel, solo cellist of the St. Louis Symphony.

CARL TUCKER, 45, composer and pianist, died on April 27 in a New York hospital. He was born in New York, studied at the Vienna State Academy of Music, wrote scores for French moving pictures and operettas in London. His wife, three sons survive.

ZAVEL ZILBERTS, 69, choral conductor and composer of liturgical works, died at his home in New York on April 25. Born near Pinsk, Russai, he, after graduation from the Warsaw Conservatory in 1903, directed the Hazomir Singers of Lodz, Poland. He came to the U. S. in 1920, and was musical director of the Cantors Association of America. The Zilberts Choral Society, which he founded, gave its 25th annual concert in Town Hall last February. His widow and five brothers survive.

LUIGI CARNEVALE, 39, conductor of the Pennsylvania Philharmonic Orchestra, of Philadelphia, was found dead of a stab wound, said by the coroner to be self-inflicted, while visiting friends in Washington, D. C., on April 16.

WILLIAM CHURCHILL HAMMOND, 88, organist, choral director and former professor of music at Mount Holyoke College, and previously teacher of organ at Smith College, died of heart disease at his home in Holyoke, Mass., on April 16. The previous day he played at a Good Friday service at Second Congregational Church, where he had been organist for 64 years. Mt. Holyoke conferred a Mus. D. degree upon him in 1925. He was one of the founders of the American Guild of Organists.

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EVA DE LUCA, lyric soprano, on the boardwalk at Atlantic City, where she was soloist at the annual Easter concert, April 17, in the Traymore Hotel. (Photo by Fred Hess.)

Woman's Press Club Has Music Day

The Woman's Press Club of New York held its annual Music Day at the Statler Hotel on April 30, with more than 600 members attending. The music program included duo-pianists Sally Elizabeth Homire and Lewis Hunt Homire; Ralph Magelssen, baritone, who sang two groups of songs, accompanied by Paul Meyer; and Melville Clark, who played works on the plastic harp with nylon strings which he invented. Addresses were made by William A. Taylor, radio editor of the Musical Courier, who spoke on Music on the Air, and Frank Chapman, whose topic was The American Singer and American Music.

Guests of honor were: Melville Clarke, Maggie Teyte; Dr. Herbert Zipper, conductor, Brooklyn Symphony Orchestra; Dr. Charles Magnan; Amelia Gray-Clarke, conductor of the Chaminade Club, Brooklyn; Herbert Stavely Sammond, founder-conductor of Morning Choral, Brooklyn; and Cecile Jacobson, director of the Westminster Choirs at St. Mark's Methodist Church, Brooklyn. Mrs. Harry C. Schroeder was chairman of the day.

Stell Andersen Aids Grenfell Fund

Entire proceeds of the recital by Stell Andersen at Carnegie Hall on April 5 were turned over to the Grenfell Association. The amount was $3,567.94. The association is the relief agency for the benefit of the fishermen and trappers of Labrador and North Newfoundland and provides hospitals, schools, community centers and all forms of social service in an area of more than a thousand miles of subarctic coastlines.

The pianist played twice with the Vermont State Symphony under Alan Carter in Bennington on April 21 and in Burlington on May 1 and appears for the third time this season with the orchestra in St. Johnsbury on May 15. For her Bennington performance, Miss Andersen played Charles Ives' A Set of Pieces for Piano and Orchestra and the Grieg Piano Concerto.

League of Composers Founds New Creative Fellowship

The League of Composers has established a new fellowship for composers, according to announcement made at the recent 26th annual meeting of its members at the Town Hall Club. Aaron Copland, who presided, announced the award and said that, when funds have been gathered for the purpose, recipients will receive a grant large enough to pay living expenses for six months to a year, and thus be able to spend their time in creative work. At the meeting, various phases of composition were discussed by William Bergsma, Gail Kubik, Nicholas Nabokoff, and Stefan Wolpe.

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PICKUP CHATTER

As everybody in the musical world was made aware, thanks to Victor's talented and strenuous publicity people, April 29 was Sir Thomas Beecham's seventieth birthday and his fiftieth anniversary as a conductor. To commemorate this significant event, Victor released an elaborate series of discs made by that conductor, headed by a complete recording of Faust and a group of orchestral album sets. Let us consider the latter first. All of these orchestral sets do the engineers proud; there is not a bad recording—as a recording—among them. There are some interesting pieces of music, also. Dvorak's Golden Spinning Wheel is virtually never programmed these days. It is a symphonic poem (Dvorak wrote five) built around a fairy-tale story, and apparently this is the first time it has been brought to records. In many respects a genial, colorful score, despite some prolixity and padding that have more thickness than shape, it is worth having in one's record library. Dvorak, after all, was more than a second-rate composer, and he wrote little music that did not have expert workmanship and melodious ideas.

Both Liszt's Orpheus (another symphonic poem) and Debussy's Printemps also are relative rarities. Printemps is an early work, a forecast of what was to develop. Here we have the delicacy and transparency of the later writing, though a more conventional melodic outline. As for Orpheus, we have a tendency to look down on Liszt's orchestral compositions. If one is of the tribe which sneers at Liszt, this score will do little to make him unsneer; if one has an affinity toward Liszt's style, Orpheus will prove to be a quiet, chromatically harmonized work, somewhat similar to the cantabile sections in the A major Piano Concerto (*sans* the piano).

Toscanini's Pathétique

A pair of symphonies brings Schumann's Fourth and Tchaikovsky's Sixth. Toscanini and Tchaikovsky never have been closely allied, and his interpretation of the Pathétique is interesting for its novelty value alone. Except for the march movement, the performance is masterful; and any reservations about the march movement concern not the orchestral playing but Toscanini's conception. In some respects it is over-controlled, held to too close a metrical pattern. On the other hand, no conductor, even of Russian descent (and only the Russians are supposed to know how to conduct Tchaikovsky), has ever surpassed Toscanini in force and dignity surrounding this work. The recording is superb save for a poor surface on side 10.

Szell's performance of Schumann's Fourth features clear, exact playing, a little professorial, not especially idiomatic. Several places occur where Szell feels that a more romantic approach is needed, and he strives to obtain them by shifts in tempo. These sound more like mannerisms, however, than an inevitable expression of the music's sentiment. Which is not to imply that the set is a total loss, for it isn't, and has many things to recommend it. Szell has turned in more satisfactory performances, however.

Strauss' two most popular overtures—Fledermaus and Gypsy Baron (or Ziguenerbaron) are well played by Ormandy and the Philadelphians. Walter's older recordings still remain the last word, but these are fine in themselves, besides being brilliantly recorded. Koussevitzky's version of Strauss' (Richard, this time) Don Juan is by far the best available, and Monteux' of the Poème d'Extase necessarily has to be the best, since it is the only one. (Stokowski recorded it once, many years ago; it is now withdrawn.) Scriabin is scarcely an American household name, and this is the first recording of one of his orchestral works in many years. One hesitates to call it an important piece, and it cannot take too many hearings, but for the color and texture of the orchestral writing alone the music is worth attention.

RECENT DISC RELEASES

Orchestral

DEBUSSY: Printemps. Beecham and Royal Philharmonic Orch. Victor set DM-1293, 2 discs, $2.50.

DVORAK: The Golden Spinning Wheel (op. 109). Beecham and Royal Philharmonic Orch. Victor set DM-1291, 2 discs, $2.50.

LISZT: Orpheus. Beecham and Royal Philharmonic Orch. Victor set DM-1295, 2 discs, $2.50.

SCHUMANN: Symphony No. 4. Szell and Cleveland Orch. Columbia set MM-821, 3 discs, $3.95.

SCRIABIN: Poème d'Extase. Monteux and San Francisco Orch. Victor set DM-1270, 2 discs, $2.50.

STRAUSS, J.: Fledermaus and Zigeunerbaron Overtures. Ormandy and Philadelphia Orchestra. Columbia set MX-311, 2 discs, $2.95.

STRAUSS, R.: Don Juan. Koussevitzky and Boston Symphony. Victor set DM-1295, 2 discs, $2.50.

TCHAIKOVSKY: Symphony No. 6 (Pathetique). Toscanini and NBC Orchestra. Victor set DV-27, 5 plastic discs, $11.

Instrumental

LISZT: Ricordanza (Transcendental Etude No. 9). Egon Petri (piano). Columbia disc 72792-D, $1.

MENDELSSOHN: Octet. Pro Musica Chamber Group. Vox set 651, 3 discs, $7.

MOZART: Concerto for Flute and Harp in C (K. 299). Rene Le Roy (flute), Lily Laskine (harp) and Royal Philharmonic Orch., dir. Beecham. Victor set DM-1292, 3 discs, $4.75.

MOZART: Violin Sonata in C (K. 296). Jascha Heifetz (violin) and Emanuel Bay (piano). Victor set DM-1290, 2 discs, $2.50.

RAVEL: Jeux d'Eau; FAURÉ: Impromptu No. 2 in F minor (op. 31). Alexander Brailowsky (piano). Victor disc 12-0794, $1.25.

Vocal

BARBER: Sleep Now; HAGEMAN: At the Well. Marilyn Cotlow (sop.), acc. Claire Stafford. Victor 10-inch disc 10-1467, $1.

CILEA: Io Son L'Umile Ancella (Adriana Lecouvreur); MOZART: Batti, Batti (Don Giovanni). Licia Albanese (sop.), with Victor Orch., dir. Marzollo. Victor disc 12-0658, $1.25.

DE KOVEN: O Promise Me; ROMBERG: Serenade. Jan Peerce (tenor), with orchestra and chorus dir. Warner Bass. Victor disc 12-0795, $1.25.

GOUNOD: Faust (complete). Georges Noré (tenor), Roger Rico (bar.), Roger Bourdin (bar.), Ernest Frank (bass), Huguette Saint-Arnaud (mezzo), Geori-Boué (sop.), Betty Bannerman (mezzo), and Royal Philharmonic Orch. and Chorus conducted by Beecham. Victor set DM-1300, 2 volumes, 8 discs each, $22.

MALOTTE: Sing a Song of Sixpence; NEVIN: Little Boy Blue. Christopher Lynch (tenor), acc. Eugene Bossart. Columbia 10-inch disc 4552-M, 85c.

RAVEL: Don Quichotte à Dulcinée; DEBUSSY: Three Ballades of Francois Villon. Martial Singher (bar.), with Columbia Broadcasting Sym. Orch., dir. Abravanel. Columbia set MM-820, 3 10-inch discs, $3.40.

SPIRITUALS: sung by Paul Robeson (bar.), acc. Lawrence Brown. Columbia set MM-819, 4 10-inch discs, $4.25.

YOU ARE THERE. The Signing of the Magna Carta. Columbia set MM-822. The Battle of Gettysburg. Columbia set MM-823, 3 discs each; $3.95 each. Produced and directed by Robert Lewis Shayon. Reported by Don Hollenbeck, Richard C. Hottlet, John Daly, Ken Roberts, Ned Calmer and Quincy Howe.

Instrumental Discs

Any Mozart Concerto holds musical surprises, and the Concerto for Flute and Harp is no exception. Mozart never ran out of ideas. Within the confines of the sonata form he achieved amazing freedom, and amazing variety of ideas. His concertos for miscellaneous instruments are not played as often as they should be; musical inertia is a hard force to overcome. The present flute-harp concerto is a lovely work with an especially attractive slow movement and a finale that has the very spirit of The Marriage of Figaro. Performance and recording are excellent. Objectively speaking, the Heifetz performance of Mozart's C major Sonata is also a perfect job, though perhaps the slow movement could have had more simplicity. On the last side Heifetz plays his own transcription of the popular minuet from the Divertimento No. 17.

Mendelssohn's Octet, one of his most perfect works, has not been present in current catalogues, which makes the Vox set a welcome addition. It is played by the Pro Musica Group—the same which made Beethoven's Septet for Vox. For the sake of the record, the musicians are H. Merckel, G. Ales, R. Volant and L. Galli (violins), P. Ladhuie and A. Lepauw (violas), and A. Navarra and M. Frechville (cellos). Recorded in France, this set does not have the brightness and clarity that the Beethoven possessed, though it is in all respects adequate. Chamber music collectors should rush to acquire the Octet, which has a first movement never surpassed by the composer, a scherzo that is in his best elfin-like mood, and a finale of contrapuntal ingenuity.

From internal evidence, one suspects that the Petri recording of Liszt's Ricordanza was made some years ago. The sound is on a lower level than most contemporary piano recordings, and some brilliancy is missing. There is no shatter, however, and the quality of sound itself is first-rate. Petri plays this music magnificently, whatever one may think of its worth, and as an example of brilliant virtuosity the disc is a highly rewarding one. A less favorable report must be made of the Brailowsky coupling of Ravel and Fauré, which is technically apt but metronomically rigid and lacking in essential color.

Beecham's Faust

Victor continues its operatic cycle (in recent months we have had Aida, The Rape of Lucretia, and Cavalleria Rusticana) with a complete Faust. "Complete" is perhaps not the exact word, for there are a few excisions. Most of those, however, are traditionally observed in the opera house, and it can be said that the album, as it stands, is as complete as any standard performance. Most of the credit goes to Beecham for a well-controlled exposition of the orchestral accompaniment. The solo singing is uniformly competent, and uniformly below the standards one might have expected (considering the cost of the set, the preparation obviously put into it, and the excellence of the recorded sound). Roger Rico, as Mephistopheles, has a fine voice but uses it in a way to suggest less malevolence than good nature. This is a remarkably hearty Devil, who sings more like a Boy Scout leader than the boss of the lower regions. As Marguerite, Geori-Boué has all the vocal technic necessary without the youthful quality the part demands. Of the three principals, Georges Noré as Faust is most convincing. Minor parts, with the exception of Siebel (sung with shrillness by Saint-Arnaud) are well handled.

Other Vocal Items

Ravel's last work, Don Quichotte à Dulcinée, is sung by Martial Singher in an album also containing Debussy's Three Ballades of Villon. Both are sung with orchestral accompaniment provided by the composers (the piano versions are more frequently encountered). Each cycle is a masterpiece, representing separate peaks of Gallic song literature, and since these are the only available versions one gladly overlooks a touch of dryness in Singher's voice. The baritone has style and artistry enough to compensate.

In his album of spirituals, Robeson is accompanied by Lawrence Brown, who frequently chimes in to make a vocal duet. Sixteen spirituals are represented, including popular ones like Swing Low, Ev'ry Time I Feel de Spirit, and L'il David. Thanks to the depth, intensity and simplicity of Robeson's singing, the collection is a memorable one. Albanese, in her single disc, is miscast as Zerlina, and enjoys more success with the Cilea aria, sung with style and temperament.

The You Are There albums are derived from one of CBS's more popular radio programs, the idea being that reporters are pretending to cover the event as if on the spot. Sound effects, a running commentary and radio's usual razzle-dazzle, build-it-up philosophy are encountered. If properly handled, the program could make for some fairly adult make-believe; as it stands in these albums, the Battle of Gettysburg sounds more like the broadcast of a football game.

R. K. S.

NEW PUBLICATIONS

Dr. Max Reiter, Walter Hendl and Efrem Kurtz, conductors of three Texas orchestras—San Antonio, Dallas and Houston—will comprise the panel of judges for the 1949-50 Texas Composers' Contest. Sponsored by the Houston Symphony Society, the contest has been enlarged in scope in order to afford the maximum encouragement to Texas composers. Compositions may be submitted scored for string or woodwind and brass ensembles, for full orchestra in suite, tone-poem, or symphonic form. A cash award of $250.00 will be awarded to the composer winning first place while second and third place selections will also come in for recognition. To be eligible for the contest, the composer must be either a native Texan, or hold present legal residence in the state, and all compositions must be received by the Houston Symphony Society before Dec. 31, 1949. Application forms are available at the Houston Symphony Society offices in that city. . . .

The Chicago Singing Teachers Guild has announced its 13th Annual Competition for the W. W. Kimball Co., prize of $100.00 and, guaranteed publication, to be awarded for the best setting for solo voice, with piano accompaniment, of the poem A Ship Sailing, by Velma Sprigg Geiger. Complete information concerning the rules of the competition and a copy of the poem may be secured by writing Mr. John Toms, School of Music, Northwestern University, Evanston, Ill. . . . All scores for the University of Minnesota and Duluth Symphony Orchestra sponsored Special Centennial Concert must be in the hands of Joseph Wagner, conductor of the Duluth Symphony, not later than June 1. This contest is open to Minnesotans exclusively.

Musical U.S.A., a book recently published by Allen, Towne and Heath, Inc., and edited by Quaintance Eaton, is an outgrowth of a series of articles, devoted to various cities of this country, that have appeared in the magazine Musical America. Contributors include Herbert Peyser, Cyrus Durgin, Robert Gerson, Cecil Smith, George Bellows, Mary Leighton, Norman Houk, Thomas Sherman, Harry Brunswick Loeb, John Rosenfield, Alexander Fried, Albert Goldberg and Hazel Kinscella. . . .

Granville English's Scherzo, Among the Hills, recently performed by the Eastman Rochester Symphony Orchestra under the direction of Howard Hanson, has been placed in the Carl Fischer rental catalogue. . . . Richard J. Neumann, composer and music director of the New York Educational Alliance, has completed a cycle of songs based on authentic texts by Minnesingers of the 12th and 13th century. He is at present preparing a series of lecture recitals in cooperation with a group of vocal artists to illustrate the trend of medieval music and the functional parallels of contemporary musical art. . . . Clarence Cameron White's opera Ouanga will have its world-premiere at the Central High School Auditorium in South Bend, Indiana, on June 10. The work, winner of the Harmon Foundation Prize and the David Bispham Memorial Medal will be produced under the personal direction of Dr. White with a 40 piece orchestra conducted by Zigmont George Gaska.

Books

How to Write Songs That Sell, by Arthur Korb. Greenberg, N. Y. $2.95. How to Write a Hit Song and Sell It, by Robert Bruce. Paragon Music Publishers, N. Y. $2.

Here two presumably successful people in the popular song business outline the hows, whys and whats of popular song writing. Korb's is the more recent work, since the Bruce book is a reprint of the Little & Ives 1945 publication. Much the same ground is covered in both, though the authors sometimes do not reach the same conclusions. For example, Korb thinks it important for the novice bearding a publisher in his den to come armed with a recording of his work; Bruce flatly says that is not necessary. Korb's book, which is somewhat superior insofar as it deals with recent trends, is full of practical hints on actual composition, verse forms and harmony. Bruce is a little stronger on contractual aspects, and deals with the song shark situation more thoroughly. Between these two books, the person interested in entering the field of popular music composition should find all he wants to know.

Genesis of a Music, by Harry Partch. The University of Wisconsin Press.

Among the themes that run through this book are the importance of the monophonic concept and the distinction between what Partch calls "corporeal" and "abstract" music. Corporeal he defines, in part, as music that is chanted, descriptive or dramatic; abstract as music without specific meaning but with mood. Nearly all contemporary and classical music is abstract, or at least tends toward the abstract, and Partch would like to reverse that trend. He has much to say about the standardization of music and the harmonic clichés of Western culture. His ideal is one voice and one instrument: the spoken word is all important. He wants to "disclose a manner of impressing the intangible beauty of tone into the vital power of the spoken word, without impairing either." This, roughly, is the monophonic concept, as he sees it. It is a concept that involves new and unorthodox scale ratios together with an increase of intervals to the scale (as much as 43 to the octave). New instruments will be needed to play these scales, and Partch painstakingly outlines their construction and operation. He has done some formidable research into the history of intonation and sound; and while some of his chapters are difficult going, having to be studied rather than read, much valuable information is present. Partch is an acerbic writer, a skilful one, and pleads his case well. Whatever one may think of his basic principles, his conclusion—a plea for more curiosity toward the potentialities of music—is something that is worthy of respect.

Song

My Song and My Love, by Julia Smith, 50c. A lovely song, sincerely felt and expressed. The opening vocal phrase, repeated later, is gracefully curved and rich with beauty. For high and low voice, the song reaches a stunning climax shortly before the close. The words are by Madeline Reed. Carl Fischer, Inc., N. Y.

For Piano Solo

Cocktail Hour, by Mark Lawner. Edward B. Marks Corp., N. Y. $1.

There are five cocktails here for the musical taster. Old Fashioned, the first, is anything but old-fashioned, with impressionistic, Debussy-like harmonies. Boilermaker is marked "fast, with unyielding rhythm," and possesses a fiery, insistent, heavy quality. Champagne fizzes with a lot of figuration in the upper stretches of the piano. Absinthe is funereal, featuring a songful theme in the bass; and Vodka dashes merrily along. The piano writing is skillful and somewhat difficult. This is one of the Marks' Contemporary Composers Series.

Suplica, by J. E. Pedreira. Edward B. Marks Music Corp., N. Y. 60 cents.

A quiet salon piece, Suplica is short and conventionally harmonized, written in what amounts to a theme and variation form. The Spanish flavor is unmistakable. E major is the key, and the writing poses no technical problems, with a predominantly arpeggiated bass and the melody carried in right-hand chordal octaves, sixths and thirds. This is one of the Marks Contemporary Latin-American Composers Series.

Prelude In C (Op. 12, No. 7) by Prokofieff. Leeds Music Corp., N. Y. 50 cents.

None of the famous motor-force of Prokofieff is present in this delicate work. More an etude than a prelude, it is built around a high-right-hand, fast-moving pattern that must be delicately articulated over a theme in the left hand. Most of the latter is in the treble clef also. This is a clever, charming piece, well adapted for concert purposes. It is, by the way, an early work, composed while Prokofieff was still a student.

Sonatine, by Herbert Ricker. Carl Fischer, Inc., N. Y. $2.50.

Three movements are present—Moderato, Andante and a long Scherzo. The key of the Sonatine, which is dedicated to the pianist Rudolf Firkusny, is in C minor. The writing is traditional enough, as are the harmonies, but at times the composer ventures into tonalities that are inconsistent with the work as a whole. It nevertheless is a sturdy piece, fairly difficult in spots (though never excessively so), with some honest melodic content and probity of conception.

Studies in Line, by Barbara Pentland. BMI Canada, Ltd., Toronto. $1.20.

Four studies are present. Instead of titles, a line (in various shapes) heads each piece, and the music follows the contours of the line. No. 1 is a jagged up-and-down graph line; No. 2 a series of circles; No. 3 a straight line; No. 4 a regularly spaced zigzag. Miss Pentland's writing is spare, lean and concise, angular in melody, rather dry in harmony, but possessed of constant movement and a good deal of logic.

For Violin and Piano

Rhapsodie Russe, Op. 64, by Ariadna Mikeshina. Paragon Music Publishers, N. Y. $1.25.

A note on the violin part tells us that this work was written in August, 1948, and that the composer has taken a theme from "an old Russian folk song." The note goes on to assure us that "The theme of Introduction, Cadenza, and all the themes of the episodes following the folk song, are all the fruit of creative imagination, clad in Russian harmonic modes and versatile Russian rhythmics." These "rhythmics" are clearly defined, and the music, obviously intended for concert purposes, is an elaborate, virtuosic violin display piece in the old tradition. Time for performance is given as 8½ minutes.

Ritmo di Tango, by M. Castelnuovo-Tedesco. Fairy Tale, by N. Medtner. Sweet Remembrance, by Mendelssohn. All transcribed by Jascha Heifetz. Carl Fischer, Inc., N. Y. 80c, 80c and 60c, respectively.

These are three transcriptions originally written for piano solo. Ritmo di Tango is taken from Castelnuovo-Tedesco's Media Difficolta. As arranged by Heifetz, it is a difficult piece, faintly modern in harmonies, featuring violinistic double stops and some tricky bowing. Medtner's Fairy Tale in D flat (Op. 20, No. 1) is also difficult, with many passages in octaves, together with different types of double-stopped formations. The Mendelssohn, relatively easier, is a Song Without Words in E major (Op. 19, No. 1). Here we have "straight" cantilena writing for the violin over an arpeggiated piano accompaniment.

For Trumpet or Cornet

15 Characteristic Etudes for Trumpet or Cornet, by Sigmund Hering. Carl Fischer, Inc., N. Y. $1.25.

The composer has written these to succeed his previous 24 Advanced Exercises; they are aimed at the more advanced player. The exercises are difficult, and involve technical problems like skips, unusual rhythms, extensions of the range, double and triple tonguing, articulation, scales, and accents. All of these are unaccompanied.

CHORAL MUSIC RECEIVED

SATB

LINCOLN'S GETTYSBURG ADDRESS, by Carl F. Mueller (20c). DRINK TO ME ONLY WITH THINE EYES, arr. by Mary Howe (15c). CATALINA, by Mary Howe (15c). The setting for the Gettysburg Address here calls for a narrator as well as a four-part chorus of mixed voices. It is sung a cappella and there is a piano accompaniment for rehearsal. Mary Howe's "Drink To Me" has an a cappella setting while her Catalina is performed with piano

FOUR SONGS FOR SAILORS, by George Dyson ($1.25). GATHER YE ROSEBUDS and I LOVED A LASS, by Bruce Montgomery (16c each). I LOVED A LASS, by C. S. Lang (30c). SEARCHING FOR LAMBS, by Reginald Redman (20c). SIGH NO MORE, LADIES, by Montague F. Phillips (20c). BELL SONG, by Gretchaninoff (20c). All of the above are to be sung a cappella except Four Songs For Sailors (which has been arranged here for piano or string orchestral accompaniment). Searching for Lambs (which has a baritone solo and piano or string orchestra accompaniment), and the Bell Song (which has a piano accompaniment). Novello and Co., Ltd. (H. W. Gray Co., Inc., N. Y.).

THE BLUE TAIL FLY (20c), and OLD JOE CLARK (18c), arranged by Ken Darby. GALWAY BAY, by Dr. Arthur Colahan (22c). The first two, in the Ken Darby Choral Series are also available in TTBB arrangements and there is a piano accompaniment in performance. The Galway Bay, also with piano accompaniment, is available in TTBB and SSA arrangements. Leeds Music Corp., N. Y.

CHORUSES FROM LA BELLE HELENE, by Offenbach (50c). Edited by G. Wallace Woodworth, this is a Harvard-Radcliffe Choral Music issue for full chorus of mixed voices and piano accompaniment. G. Schirmer, Inc., N. Y.

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MUSICAL JOTTINGS . . .

The provincial government of the Austrian province of Burgenland has decided to purchase the birth houses of **Joseph Haydn** and **Franz Liszt,** located respectively in the villages of Rohrau and Raiding, and turn them into museums in memory of these composers. . . . London is having an **Elgar** Festival in May and June. . . .

Princess Elizabeth of Great Britain received an honorary degree of Doctor of Music recently at Bangor, Wales; it was conferred by her husband, **Prince Philip,** as his first duty in the office of Chancellor of the University of Wales. . . .

Alexander Hilsberg, associate conductor of the Philadelphia Orchestra, has been given the C. Hartman Kuhn Award, annually presented to a member of the ensemble "who has shown ability and enterprise of a character to enhance the standards and reputation of the orchestra." . . . **Elizabeth Firestone,** 25-year-old pianist-composer daughter of **Harvey S. Firestone, Jr.,** the rubber company board chairman, recently arrived in Hollywood to write the score for a movie for Neptune Films. . . .

Mr. and Mrs. Samuel A. Lewisohn entertained at a cocktail party in honor of **Mayor William O'Dwyer** and the **Stadium Concerts Committee** on May 12, attended by many music notables. . . . The new **Clara Damrosch Mannes** Memorial Library at the Mannes Music School was dedicated on May 4 with a special ceremony, **David** and **Leopold Mannes** playing the Brahms A major Sonata for violin and piano, and a brief address by **Urena Clarke,** member of the faculty since the school's early days. . . .

Among the guests at a buffet-supper party given by **Maria Noelte,** recently were **Mr.** and **Mrs. Bruno Zirato, Mr.** and **Mrs. Alexander Kipnis, Gladys Axman, Mr.** and **Mrs. Rolf Gerard** and **Dr. Joseph Coleman.** . . . **Columbia Grand Opera Company** made its bow with Tosca on April 21 at the Windsor Theatre in Fordham Road, where other performances are contemplated (Traviata was given May 12). . . . The new Principal of the London Royal Academy of Music, succeeding the late **Sir Stanley Marchant,** is **Dr. R. S. Thatcher.** . . . **Leonard Bernstein,** who recently received the $1,000 Boston Symphony Merit Award for his Second Symphony, also shared with **Eleazar De Carvalho** and **Koussevitzky** himself in conducting the Tanglewood Alumni Orchestra on May 10 at the Waldorf-Astoria dinner in honor of the retiring Boston conductor; **Aaron Copland** was master of ceremonies, the principal speaker **William Schuman,** president of Juilliard; and a preview was given of excerpts from **Marc Blitzstein's** new opera, The Little Foxes. . . .

Dorothy Kirsten, "Met" soprano, gave a concert at the University of Tennessee to open a fund for a **Grace Moore** Memorial Scholarship in Music there, which it is hoped will eventually reach $150,000 and provide for several students. . . . **Patrice Munsel** was shaken up slightly when a taxi in which she was riding with her mother from the airport to the hotel in Atlanta was in collision with a truck, but sang in Mignon the same night with the "Met" forces. . . . **Alfredo Salmaggi** will present a second season of open air opera this summer at the Triborough Stadium on Randall's Island, N. Y. City, performances being scheduled each Saturday night beginning June 18. . . .

Wedding Bells for **Abram Chasins,** composer-pianist, and music director of Station WQXR, and **Constance Keene,** pianist. . . . **Jussi Bjoerling,** Metropolitan tenor, sailed for Sweden recently on the Gripsholm. . . . **Estelle Liebling,** voice teacher, was given a birthday party by **Frederick Sperling** in his Hampshire House apartment, New York, on April 21, among the many guests being **Paul Breisach, Carol Bruce, Vivian Della Chiesa, Constance Hope, Hope Hampton, Joan Roberts, Gladys Axman,** and **Jean Tennyson;** artists who entertained during the afternoon were **Monica Boyar, Dick Smart, Iva Withers, Grace Panvini, Emily Kalter,** and **Brooks Dunbar.** . . .

While appearing with the Orquesta Sinfonica in Mexico City in the **Schumann** Piano Concerto recently under **Frieder Weissmann's** direction, **Charlotte Martin** had the distressing experience of having the entire pedal equipment of the instrument fall away during the performance, but played the work through without a break for a large audience in the Palacio Chino. . . .

Toscanini slipped in getting into his bathtub not long ago, according to a physician's report, and "pulled" some ligaments in his chest; the Maestro was advised to postpone his sailing for Europe until May 17, to recuperate. . . . **Beverly Somach,** 14-year-old concert violinist, was chosen among the "Ten Top Teen-Agers" by **June Allyson** in May issue of the publication Calling All Girls. . . . **Desire Defauw** left N. Y. recently by air for Brussels, en route to conduct the Stockholm Philharmonic Orchestra, appear for three days at Prague Festival, and in the final days of the Florentine May Festival. . . . **Arthur A. Ballantine** has been elected a member of the board of directors of the N. Y. Philharmonic-Symphony. . . . Incidentally, that orchestra's Student Ticket Endowment Fund is giving a series of social functions to aid in its campaign for $250,000. private contributions also streaming in. . . . Covent Garden Opera season is to end June 11, and artists during final weeks include **Winifred Heidt, Eugene Conley** and **Joan Hammond.** . . . **Henry L. Scott,** musical satirist and pianist extraordinary, after making one appearance, cancelled a scheduled two weeks' engagement May 10 at the Mansfield Theatre, N. Y. . . . Grand Central Terminal marked Music Week in a big way, presenting various choruses in late afternoons; **Mary Lee Read,** the station's organist and music director, played recitals twice daily. . . .

Virgil Thomson has been awarded the Pulitzer Prize in Music for 1949, his Louisiana Story being the first film score to win such an award. . . . **Virginia MacWatters,** soprano, sang at the Temple University third annual Spring Concert, with the choruses of that school in a program at which **Eugene Ormandy** received the honorary degree of Doctor of Letters. . . . **Jascha Horenstein** flew from London to Milan to conduct La Scala Orchestra in the world premiere May 7 of **Castelnuovo-Tedesco's** Concerto for Guitar and Orchestra with **Andres Segovia** was soloist. . . . **Jarmila Novotna,** soprano, after concluding a ten weeks' tour as featured soloist with "An Evening With Sigmund Romberg," will sail for Europe in June, where she is scheduled for an August appearance at the Salzburg Festival. . . . The Bridgeport Herald is conducting an all-Connecticut contest for a girl singer between 16 and 21 who can qualify as **"Jenny Lind** of 1949," as part of a Barnum Festival to be held June 10-14. . . .

The marriage of **Giuseppe De Stefano,** young tenor of the Metropolitan, and **Maria Girolami,** a student singer and daughter of Mr. and Mrs. Louis Girolami, of New York, will be solemnized at St. Patrick's Cathedral on May 23; and the couple will visit Latin America, where he has singing engagements beginning in June in Mexico City. . . .

RECEIVES A CITATION . . .
Mrs. Lytle Hull, president of the Musicians Emergency Fund, being presented with a hand-illuminated scroll expressing appreciation for her distinguished services through making free musical instruction available to hospitalized veterans, by Col. Edwin A. Leibman, Chief of Special Services for the Veterans Administration in the New York area.

Win Auditions of N.J.W.B. Bureau

Ruth Kobart, soprano, and Robert Spiro, baritone, were chosen from 23 contestants as winners of the second annual auditions conducted by the Jewish Center Lecture Bureau of the National Jewish Welfare Board. Announcement came from Louis J. Cohen, chairman of the bureau's advisory committee. Honorable mention was awarded to Martha Schlamme, soprano, and Leon Lishner, bass-baritone. Winners will receive active promotion by the bureau, which arranges lecture and concert programs for JWB's affiliated Jewish Community Centers and YM-YWHAs and other groups.

Dorelle Trio Tours 12 States

The Dorelle Concert Trio (Maxine Dorelle, soprano, Wallace Kotter, pianist, and Jascha Fastofsky, violinist) began a tour on Feb. 3 which took them to 12 Southern states. After their return to New York they began a northern itinerary which extends as far as Nova Scotia. Miss Dorelle returned from concerts in South Africa on Feb. 1.

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IN SCHOOLS and STUDIOS

Rhea Sparag Singers Active

Ann Dee, mezzo-soprano, artist-pupil of Rhea Sparag, recently was woman cantor of Temple Beth Israel, Long Beach, Calif., and also sang on the radio with the Long Beach Players. She was heard at Carnegie Hall, New York, in the opera Hechalutz by Jacob Weinberg, and took the part of Azucena in Trovatore with the New York Light Opera. Miss Dee has appeared in concerts in Boston. Lorraine Browning, contralto, took a leading role in the Broadway production of the Red Mill, and has finished an engagement as one of the principals in Leonard Sillman's New Faces in the Persian Room of the Hotel Plaza; the singer has been on the air, and is currently on the Admiral Show in television. Another Sparag singer, Madeline Clive, soprano, took a featured part in the Theatre Guild of the Air production, has appeared in other radio programs and in television. Sara Bettis, contralto, was in Oklahoma on Broadway, and sang at the Paper Mill Playhouse, as well as in oratorio and in Talent '49 of the Anta Showcase. The Lemonade Opera has engaged Sue Anne Stern, soprano. Virginia Capers, soprano, is soloist with the Abe Lyman Orchestra and is regularly heard on WNBX.

Peabody Artists Series

Reginald Stewart, director of the Peabody Conservatory of Music, Baltimore, announces that the conservatory's Friday Afternoon Artist Series for 1949-50 will open on Oct. 21 with a recital by Solomon, English pianist. Following events include appearances by Elena Nikolaidi, Oct. 28; George Miquelle and Martial Singher, Nov. 11; Gold and Fizdale, Nov. 18; Seymour Lipkin, Dec. 2; the Trapp Family, Dec. 9; Byron Janis, Dec. 16; Jacques Thibaud, Jan. 13; Pierre Bernac and Francis Poulenc, Jan. 20. Others in the Peabody series, in its 82nd season, are Regina Resnik and the Vienna Choir Boys.

Univ. of Kansas Music Week

The annual Music Week Festival at the University of Kansas, Lawrence, Kan., opened on May 1 with a gala concert in Hoch Auditorium, featuring the University Symphony Orchestra in Aaron Copland's Appalachian Spring under Russell L. Wiley, the University A Cappella Choir of 107 voices under Dean D. M. Swarthout of the School of Fine Arts, singing Randall Thompson's The Peaceable Kingdom, the program closing with the Brahms Requiem with Festival Chorus of 225 voices with orchestra. Soloists were Marie Wilkins, soprano, of the Fine Arts faculty, and Reinhold Schmidt, bass-baritone of Chicago.

OPERA DEBUTANTE . . .

Lucille Dellano, artist-pupil of Viktor Fuchs, recently bowed as Cherubino in Marriage of Figaro in Los Angeles under the direction of Richard Lert, in five county-sponsored performances of the Mozart opera.

On Monday afternoon, Friedelind Wagner, granddaughter of Richard Wagner, spoke on Twilight and Dawn in Germany. She addressed the annual Fine Arts banquet that evening; another speaker was Dr. Paul Dengler of the University of Kansas City.

On Tuesday, the Budapest String Quartet was heard in recital. Wednesday evening, Gladys Swarthout appeared on the University Concert Series. On Thursday, Seymour Lipkin, pianist, winner of the Rachmaninoff Award, was featured in the Annual Young American Artists program. Friday evening the musical organizations, both vocal and instrumental, of the Lawrence grade, Junior high and senior high schools gave a demonstration concert at Hoch Auditorium on the University campus. The week closed with the annual banquet and awarding of the gold keys of Pi Kappa Lambda.

Alberti Singers in Opera Scenes

Voice students of Solon Alberti were presented in opera excerpts at the Community Center, May 5. Another program will be given on May 19. Excerpts from Romeo and Juliet, Carmen, Faust, Manon, Madame Butterfly and Aida were offered on the first date; scheduled for the latter are scenes from Traviata, Pagliacci, Carmen, Manon, Magic Flute, Tosca, Rigoletto and Aida. Singers participating are Jan Eaton, Lu Cretia Ferre, Rose Lee Grace, Beth Hermanns and Ruthabel Rickman, sopranos; Rose Mary Stevens, mezzo-soprano; Homer Donohoo, Bruce Isaacs, David Seegmiller and James Wilborn, tenors; Sal Gusmano, baritone; William Birk and Stanley Propper, bassos. Oleta Donohoo appears as the servant (a speaking part) in Manon. Dancers for Carmen will be Audrey Benton, Betty Fraser, Ruth Spinner and Dottie Warr.

Production staff is as follows: general director, Mr. Alberti; business manager, Homer Donohoo; stage manager, Lynn Valentine; wardrobe, Oleta Donohoo and Arlisse Gusmano; properties and lighting, Lynn Valentine; publicity, David Seegmiller; choreographer, Don Farnworth; tickets, Lu Cretia Ferre; pianist, Richard Chamberlain; make-up, Don Tutt; costumes, Stivanello-Culcasi.

Ostend International Contest Rules Announced

OSTEND, BELGIUM.—The Council of the Ostend Canservatoire de Musique,, as announced in the Musical Courier on May 1, is organizing an international Competition for Singing and Piano Playing. It will take place here from Aug. 12 to 28, as part of a general music festival of symphony and opera events. Prizes amounting to 162,500 francs will be awarded, and there will be silver medals and diplomas. Entry forms must be received from candidates not later than June 15. For full information, address Secretariat of the Festival and the Competition, Conservatoire de Musique d'Ostende, 36, rue de Rome, Ostend.

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Cleveland Institute Summer School

The 1949 summer session of the Cleveland Institute of Music extends from June 20 to July 30. Beryl Rubinstein is director; Ward Lewis, dean of the faculty; and Mrs. Franklyn B. Sanders, director emeritus. In the piano department are Mr. Rubinstein (head), Arthur Loesser (associate head), Phyllis Abrahams, Mignon Bennett, Ruth M. Edwards, Bertha K. Giles, Judith E. Kurzban, William B. Kurzban, Dorothy K. Price, Margaret Roenfeldt, Corinne Rogers. Violin: Muriel Carmen, James Ceasar, Margaret Randall. Voice: Marie Simmelink Kraft (head), Irvin Bushman, Reuben Caplin, William Wheeler. Music history: Judith E. Kurzban. Sight singing, ear training and intermediate theory: Ward Lewis (head), Alma Karber, Verna Straub, Alvaretta West. Advanced theory and composition: Marcel Dick (head), Verna Straub. Musicianship for children: Marie Martin (head), Bonita Potts. Organ: Edwin Arthur Kraft. Viola: Frederick Funkhouser. Instrumental Ensemble: Frederick Funkhouser. Orchestral instruments: Alice Chalifoux, harp; Cloyd Duff, timpani; Merritt Dittert, trombone; George Goslee, bassoon; Alois Hruby, trumpet, Harvey McGuire, oboe; Maurice Sharp, flute.

Ithaca College Radio Programs

ITHACA, N. Y.—The programs broadcast regularly by students in the department of drama and radio at Ithaca College are heard in seven states and Canada. Originating in the college's Radio Workshop, of which John Groller is director, programs go out over WHCU and WHCU-FM (CBS) and seven stations of the Rural Radio Network (FM), plus WGHF (FM), New York. When the Campus Radio Theater ends its season on May 24, a total of 32 will have been sent out during the academic year. In May, when more daylight is available, the broadcasts are over WHCU-AM as well, repeated at 7 p.m. Wednesdays over RRN stations.

A total of 28 children's programs, Land of Make Believe, are offered for 15 minutes at 5 p.m. Thursdays over RRN. Of special interest to 4-H Club members are the "Hop-To-It" broadcasts at 12:30 p.m. Saturdays over WHCU, WHCU-FM, and RRN. On Sundays, a series, Of One Blood (completed March 20), was heard. The workshop was invited to do a sequence for the Empire State FM School of the Air on five Mondays, May 2, 9, 16 and 23 over 16 stations. Prepared in conjunction with the Ithaca public schools, these are heard in classrooms in many cities of the state. The theme is the conservation of natural resources.

Anna Fitzu Studio Activities

Anna Fitzu has opened a new studio on North Dearborn Parkway, Chicago. Among her artist-pupils is Helen Clare Snow, soprano, who has been engaged by Fortune Gallo for the San Carlo Opera. Miss Clare made her operatic debut as Santuzza in Cavalleria Rusticana at Friendship Gardens, outdoor theatre in Michigan City, Ind., under Miss Fitzu's direction. She won the coast-to-coast auditions to sing leading roles with the Chicago City Opera, and also has been featured in the WGN Theater of the Air in The Desert Song under Henry Weber. Bill Woodsmall, another Fitzu artist-student, won the Horace Heidt auditions and will tour with the Heidt band in the fall.

Miss Fitzu will present The Mikado at Friendship Gardens on Aug. 6. This will be her seventh season as producer of this operatic festival.

RECEPTION AT NEW YORK COLLEGE OF MUSIC . . . L. to r. in front row are Giuseppe Antonicelli, Richard Tucker, Regina Resnick, Jan Peerce (who received an honorary Mus. D. degree), Giuseppe De Luca, Joseph Meresco (faculty committee chairman), and Mona Paulee. (Photo by Coronet.)

Hunter Marking Goethe Bicentenary

As part of the observation of the Goethe bicentenary, Hunter College held an exhibit of Goetheana in its library and sponsored a lecture on that poet by Thomas Mann on May 7. On Oct. 8 and 9 the students will present his short comedy, Die Laune des Verliebten. Erika von Wagner will recite portions of Faust and Bruno Walter will conduct the Philharmonic-Symphony Orchestra in a concert on Oct. 15. His drama Iphigenie auf Tauris will be presented on Oct. 22.

Eva Marschall Pupils Heard

Junior piano pupils of Eva Marschall gave a program on April 30 at Carl Fischer Concert Hall. The performers were Laura and Martha Braverman, Herbert and Helena Severin, Mary and Sandra Rogers, Carol Blackman, Mary Milera, Larry Walls, Reginald McDermon, Elaine Watkins. Gloria Walker, soprano, sang two numbers, with Miss Marschall as accompanist.

Philadelphia Conservatory Events

Recent events presented by the Philadelphia Conservatory of Music, Maria Ezerman Drake, managing director, include a piano recital by Jon Carlin on April 18; graduation piano recital by Bessie Condros, April 29; a joint concert on May 1 by the Vassar College Choir (E. Harold Geer, conductor) and the Philadelphia Conservatory Orchestra; and, May 2, a program by piano students of Edward Steuermann.

SCHOOL NOTES

The first performance outside of Italy of a Vivaldi Gloria for chorus, soloists and orchestra, discovered and edited by the late Alfredo Casella, was given by the Queens College Chorus and Orchestra on May 13 and 14 at Jamaica, N. Y., High School under the direction of John Castellini. Part I of Mendelssohn's Elijah was included on the program. Soloists were Ruth McVayne and Yvonne Ciannella, sopranos; Conchita Gaston, contralto; Robert Rounseville, tenor of the New York City Opera Company, and Myron Sands, baritone.

The general program department for the West Side Branch of the New York City YMCA on May 2 presented two films, The Human Throat and The Respiratory System. Afterward an open discussion was held, led by Lucile Kellogg, voice teacher, Kurt Bosse, originator of Physiological and Educational Films, and Dr. Irving Voorhees.

Lucy Kelston, American soprano, who made her debut last month at La Scala as Leonora in Forza del Destino, is an artist-pupil of Samuel Margolis.

Students of Ruth Kisch-Arndt gave a vocal recital on May 9 at the New York College of Music. The singers were Joan Stein, Margot Blumenthal, Aspro Betro, John Williams, Elzar Levister, Nancy Velleman, Zetha Avery, Siegfried Landau was at the piano.

Angel Reyes, violinist, will be guest professor at the University of Texas College of Fine Arts during the second summer semester, July 18 to Aug. 30.

Raymond Greene, baritone, artist-pupil of Alfredo Martino, gave a recital at the White Plains (N.Y.) Women's Club.

At the monthly meeting of the Piano Teachers Congress on April 7 at Steinway Hall, the program was given by Richard Werder, Mark Nevin and Helena Zurstadt.

Dr. Clarence Adler, pianist and pedagogue, made an address at the YM and YWHA Music School on April 28 on the Psychology of Mistakes.

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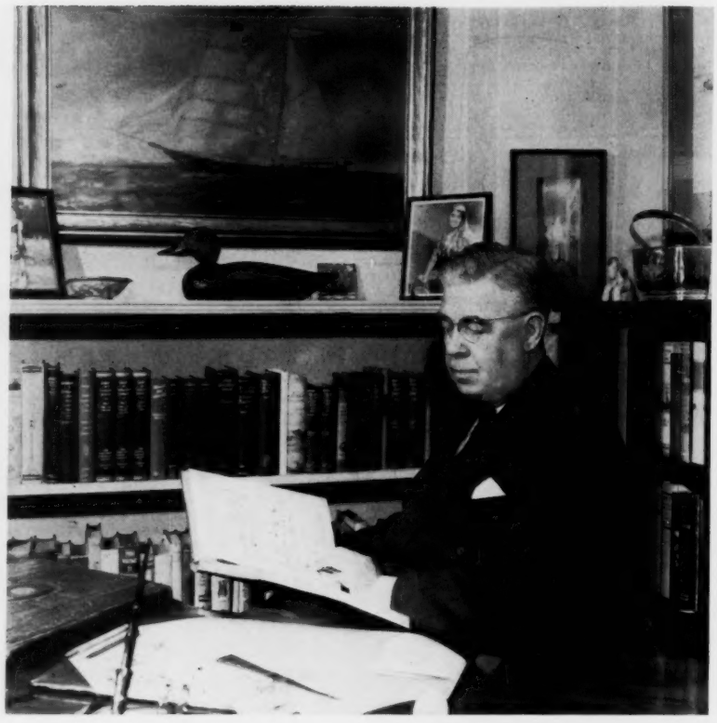

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